

# SQUARE DANCING

MARCH, 1974

60¢ PER COPY



official magazine of The *Sixth Order* AMERICAN SQUARE DANCE SOCIETY



# WITH PARDONABLE PRIDE We Extend to YOU This Invitation

## SUMMER ASILOMAR

### YOUR STAFF:

#### BRUCE AND SHIRLEY JOHNSON

One of the fine all-time callers, Bruce lends his many talents to the daytime workshops, evening dances and to the afterparties. Originator of Pulse Records, Bruce will originate fine times for you at Asilomar.

#### BOB AND ROBERTA VAN ANTWERP

Van continues to be one of the most competent popular callers, pleasing the dancers at Asilomar, his clubs in Long Beach plus dancers around the world. Bob will be with us on a partial basis for an evening dance and a workshop.

#### LEE AND MARY HELSEL

Lee's been a part of the Asilomar scene many times in the past and will do double duty this time, conducting the West Coast Callers School and providing the dancer participants with his special brand of calling enjoyment.

#### MANNING AND NITA SMITH

It's an All-American activity the way the Smiths present the rounds and whether you're a gung ho R.D. enthusiast or just getting started you'll find the Smiths are "tops" when it comes to smooth effortless teaching.

#### DON ARMSTRONG

Variety that's Don's middle name and thru his Contras, Quadrilles and Special dances you're going to discover a brand new concept of dancing fun. Don't worry! Don will have you dancing like a "pro" in no time.

#### BOB AND BECKY OSGOOD

Heads of the Sets In Order American Square Dance Society, editor of SQUARE DANCING magazine and director of Asilomar Vacation Institutes you'll find the Osgoods very much in evidence during the exciting week.

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JULY 21-26, 1974

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AMERICAN  
SQUARE DANCE  
SOCIETY

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# FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

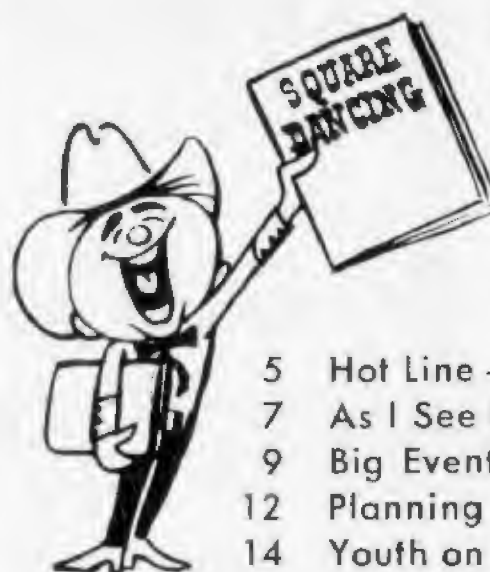
What a smashing issue your 25th Anniversary. Congratulations! The deep sincerity and serious thoughts that you have given to promoting and furthering square dancing shine out like a beacon. This wonderful thing that the USA has given to the world must become larger and better with all the help you are giving.

Dick Taylor  
Middlesex, England

Dear Editor:

Looking forward to our nation's Bicentennial in 1976; what better way to celebrate such a monumental event than to trace this country's history through its dance! What a challenge to teachers everywhere! Why not plan now to commemorate through polished, costumed exhibitions and party evenings in 1976, a year-long recital throughout the land of some of the

dances performed by our forefathers? These could range from the minuet, gavotte, polka, mazurka and, of course, the waltz, not forgetting the longways dances and quadrilles, on down the years to a selection of our present-day American dances. Such a project would  
(Please turn to page 47)



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## SQUARE DANCING

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### GENERAL STAFF

Editor	Bob Osgood
Editorial Assistant	June Berlin
Advertising Manager	Marvin Franzen
Administrative Assistant	Ken Kernen
Dancers Walkthru	Becky Osgood
Subscriptions	Jean Barnes
Processing	Joy Cramlet
Miscellaneous Sales	Polly Abraham
Art Consultant	Frank Grunden
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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### The 1974 YEARBOOK

Here are all 1200 squares, pattr calls and singing calls, rounds, contras, etc., taken from the 1972 and 1973 issues of SQUARE DANCING (Sets in Order) magazine. You'll find a wealth of material in this collection including many drills and dances especially designed for your workshops and classes. Here is a handy one-volume collection arranged alphabetically in sections with a complete index for quick reference. No need to tear up those back copies of SQUARE DANCING. It's all right here in one jumbo 8 1/2" x 11" edition.

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462 North Robertson Blvd., Los Angeles, California 90048



## RED HOT

*Line*

**SQUARE DANCE MISCELLANY:** Concerted drive now on by leaders in New England area to impress upon callers the need for some adequate form of evaluation and controls on avalanche of new, often unworkable, experimental movements. Area is preparing special request for help to members of CALLERLAB who are holding their International Callers Convention next month.... Ideas from makers of P.A. systems include (1) remote control mike to return tone arm to record, (2) cassette tape recorder built into amplifier, and (3) wireless mike as part of the system.

**SIOASDS NEWS UPDATE:** The new Society flyer, a major segment on drive for new members, is now off the press. Fully illustrated and complete with membership application, the flyer is designed to tell the many advantages of joining. Copies available upon written request to the Society.

**GIANT S.D. DIRECTORY BEING READIED:** The August issue of SQUARE DANCING will be devoted to the most complete directory of the activity ever produced. Deadline for all listings of 1974-75 association presidents and area publication editors is June 1, 1974. "Volunteer information guides" in every area will also be listed and, for the first time, Archive Centers where complete sets of Sets in Order (SQUARE DANCING magazine) and other square dance material may be available for study.

**MADELINE ALLEN:** One of square dancing's wonderful boosters passed away last month at her home in Scotts Valley, California. Madeline Allen, whose articles in this and other publications served as the "voice of the dancer" for the past two decades, will be deeply missed by her many friends. We will always remember Madeline and her husband, Dan, who passed away in 1970, as being two of square dancing's great people.

---

**MOVING?** Why chance missing a single issue of **SQUARE DANCING**? Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

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# AS I SEE IT

bob osgood

March, 1974

**M**AIL COMING INTO THIS OFFICE is always interesting, as you will note from some of the letters (starting on page 3) in this issue. This past month, however, we've had a record harvest from all over in response to (1) our offer of complete archives sets of back issues of this magazine, (2) the Bill Davis article, "Let's Count the Basics" in the January issue, and (3) responses to the round dance questions in that same issue.

At the moment there are still a few sets of the magazine that will go to "archive centers" where dancers, callers, students doing research projects and others may have access to the back issues. As we mentioned, these collections will be donated free of charge to those groups selected later this month. The only charge to the group will be the cost of shipping.

The article by Bill Davis is evidently hitting a responsive nerve with concerned dancers and callers. We're getting responses both in favor of such a program and against it. Those who show skepticism indicate that it's putting the "cart before the horse" when determining a basis of "what to call" simply on a tabulation of "what's being called." We're still getting letters on this.

As to the round dance questionnaire, you'll see the first results starting on page 23.

## *In Caller's Circles, this Hot Potato.*

**W**HAT IS OUR OPINION concerning callers reading their calls from cue cards or written notes? Over the years we've been asked this question any number of times. On two different occasions we set out to ask callers and dancers their opinions, which we hoped would lead to an article on the subject.

However, we discovered quite rapidly that there were strong supporters both for those who read calls and for those vitally opposed.

The callers in favor most frequently said there was simply too much coming out continually and too little time to spend in memorizing. Most callers, the argument went, held down a full time job other than calling and, while calling anywhere from two to seven nights a week, made every effort to spend at least some time with the family. What time was left, they reasoned, was far too little to "keep up to date." The demand put upon the callers by their dancers to call the *latest* and the *most* drove them to the use of cue cards. The desire to keep up to date with the latest singing calls often meant that it was frequently necessary to take a brief look at the printed call sheet and then call it "cold" at the dance that evening. To be sure, this didn't always allow too much time for practice and for an evaluation of the record but this was offset by the caller's ability to provide something that was "brand new" and "hot off the press" for the dancers he was attempting to please.

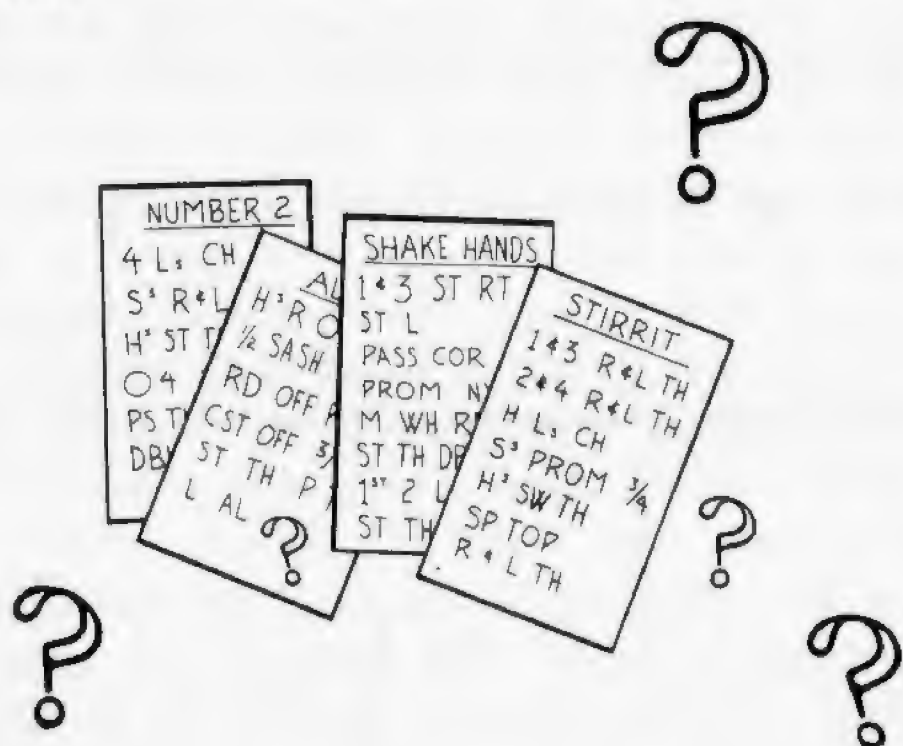
On the other side of the controversy were those who felt that anyone taking up the responsibility of calling owed it to himself and to his dancers to be completely aware of everything that he was calling, to check out the timing and to be sure that, patter call or singing call, the figure was truly worthwhile before using it. If worthwhile, then certainly it was worth the time necessary to commit it to memory.

Those opposed to the so-called "idiot sheets" say that the responsibility to their dancers is not based on quantity of material but rather on quality. There is also a responsibility, many aver, to knowing at every instance what the dancers are doing, where they are and



how they are doing. And you simply can't keep track if your nose is buried in your notes.

Although acting as referee in this instance, we still have our own opinions and lean heavily toward the side that opposes the reading of notes. Certainly, for reference, a caller should be able to check his program between tips and possibly go over the written notes he has made relative to the coming pattern and check some of the trickier words on the singing call.



There are many shortcuts to learning the words of a new singing call. One is to completely ignore the "with calls" side of the record, but rather to study the pattern and then, after making a mental note of what the dancers are supposed to do, develop one's own method of calling the dance. To be sure, not everyone finds this method acceptable, but it does work.

When can you study and practice? We know quite a number who utilize the driving time to and from work each day as an opportunity to practice. The new singing call instrumental re-recorded on a cassette and hoe-down music also recorded in this manner provides you with all the background music you'll need. Of course, there is always the possibility that those pulled up next to you at the traffic signal may think you are a bit off your rocker, but who cares.

Maybe the excuse "there is just too much new material to memorize it all" is telling us something. Maybe we need to realize that dancers as a whole aren't as demanding as we sometimes think they are. Maybe "keeping up with the Joneses," the other callers in the area, is not always the best answer. Perhaps

if we spend more time on learning a few things well, our ability as callers may increase and with this improvement may come a far more satisfying job of dancer pleasing.

Dancers, callers, what do you feel? We'd be interested in knowing.

## Results of a Questionnaire

**D**ANCERS AS WELL as callers and teachers will be interested in a poll taken recently by Bob Ruff concerning observations and methods used in working with beginner classes. Bob, who helped to conduct a special three-day callers' course at the Convention in Des Moines, handed to those callers attending the session a questionnaire. Here are some of the results.

Number of years as a caller: Average 7.7 years; longest 35 years

Number of years as a caller/teacher: Same

Did you teach a class this year? Yes 119; No 13

Approximately how many did you graduate? Average 65; Largest 230; Total 7625

How are your classes sponsored? Club 86; Caller 43; Other 35

How many lessons do you offer? Average 20 weeks; Most 36 weeks; Least 6 weeks

How long is each lesson? Two hours most popular

Do you teach mixers? Yes 101; No 31

Do you teach round dancing? Yes 63; No 70

Do you teach quadrilles? Yes 24; No 110

Do you teach contras? Yes 20; No 115

Do you provide for partner changes? Frequently 71; Occasionally 56; Seldom 5; Never 2

Do you adhere to area standardization? Yes 116; No 15

Do you teach all of the 50 Basic Movements? Yes 128; No 5

Do you teach all of the Extended Basics? Yes 105; No 25

How many experimental basics do you include? 24 different moves listed

How did you learn to teach? Self-taught 99; Others 33

Would you be willing to attend an institute to improve yourself as a teacher? Yes 124; No 5

Ideal number of lessons for beginners' classes? Average 31 weeks; Longest 52 weeks



# The Big Square Dance Dates of 1974

**M**OST SQUARE DANCERS QUICKLY BECOME aware of the fact that the specials—festivals, weekends, conventions, anniversary and holiday dances—are a great way to expand their dancing horizons. They afford the opportunity to hear and dance to callers and round dance teachers from other parts of the square dance world, but most of all, these “biggies” are a great means of forming new friendships. If you haven’t tried one of these affairs check this listing for a date that fits your schedule.

- |  |   |
|--|---|
| Mar. 1-2—Mardi Gras Festival, Metrolina Fairgrounds Ex. Bldg., Charlotte, N.C.           | Mar. 22-23—SWASDA 26th Festival, Civic Center, El Paso, Texas                             |
| Mar. 1-2—21st Annual Azalea Trail S/D Festival, Mobile, Alabama                          | Mar. 22-23—15th Tar Heel Square Up, Conv. & Civic Center, Winston-Salem, N.C.             |
| Mar. 1-3—24th Annual Festival, Kofa High School, Yuma, Arizona                           | Mar. 22-24—Round Dance Fest., Emporia, Ks.  |
| Mar. 2—Spring Bunny Hop, St. Andrew's Church Hall, Prince George, B.C., Canada           | Mar. 22-24—2nd Annual Pokagon Wing-Ding Weekend, Angola, Indiana                          |
| Mar. 2—13th Ann. Conclave, Waco, Tex.  | Mar. 23—6th Ann. Ruy Camp Dance, S.E. Fairgrounds Admin. Bldg., Atlanta, Ga.              |
| Mar. 2—Fredericksburg Festival, National Guard Armory, Fredericksburg, Va.               | Mar. 29—Spring Caller's Festival, E. Tennessee State U Ballroom, Johnson City, Tenn.      |
| Mar. 2-4—Ozarkian Holiday, Howard Johnson's Motor Lodge, Springfield, Mo.                | Mar. 29-30—Aggie Haylofters 27th S & R/D Festival, CSU Student Center, Ft. Collins, Colo. |
| Mar. 3—ACCORD R/D Festival, Highway Motel, Concord, N.H.                                 | Mar. 29-31—Spring Fling, Capri Motor Hotel Kelowna, B.C., Canada                          |
| Mar. 8-10—Square Esta, Vandenburg Inn, Santa Maria, Ca.                                  | Mar. 29-31—Turkey Run Fun Weekend, Turkey Run State Park, Marshall, Indiana               |
| Mar. 8-10—9th Annual Spring Potawatomi Pow-Wow, Potawatomi Inn, Angola, Ind.             | Mar. 29-31—S/D Weekend, Konocti Harbor Inn, Clearlake, Ca.                                |
| Mar. 9—Allemanders 2nd Ann. Shamrock Swing, Melbourne Aud., Melbourne, Fla.              | Mar. 30—CKSDA Spring Jubilee, Sterl Hall, Abilene, Kansas                                 |
| Mar. 9—8th Annual ORA Spring Swing, Bell Munic. Auditorium, Augusta, Ga.                 | Mar. 30—Solo Squares Anniversary Dance, Marry Mexer Bldg., Lubbock, Texas                 |
| Mar. 9—Blue Grass Hoppers Spring Festival, Yates Elem. School, Lexington, Ky.            | Mar. 30—All-Nighter Dance, National Guard Armory, Monticello, Kentucky                    |
| Mar. 14-16—Flaming 15th Annual Spring Dance Fest., Sheraton Park Hotel, Washington, D.C. | Mar. 31—1st Annual Spring Dance, Student Center, So. Ill. University, Carbondale, Ill.    |
| Mar. 15-16—3rd Annual So. Georgia Jubilee, Valdosta, Ga.                                 | Apr. 5-6—21st Alabama Jubilee, Birmingham, Alabama  |
| Mar. 16—17th Annual Strawberry Hoedown, Creston, B.C., Canada                            | Apr. 5-6—5th Annual Springtime Fiesta, 401 Inn, Kingston, Ontario, Canada                 |
| Mar. 16—Heart of America Fed. Festival, National Guard Armory, Kansas City, Ks.          | Apr. 5-6—S.W. Kansas S/D Festival, Civic Center, Dodge City, Kansas                       |



Apr. 5-6—1st Annual Spring Fling, Gatlinburg, Tennessee  
 Apr. 5-6—So. Louisiana S/D Council 25th Ann. Fest., St. Anthony Gym, Baton Rouge, La.  
 Apr. 6—N.E. Okla. S/D Assn. Annual Festival, Civic Center, Tulsa, Okla.  
 Apr. 6—Town & Country Squares Special, 4H Bldg., Hill City, Kansas  
 Apr. 6—Hoedowners Spring Fling, Mall Civic Center, Greenville, Mississippi  
 Apr. 14-20—6th European R & S/D College, Chiemsee Lake Hotel, Germany  
 Apr. 18-20—Centennial Frolic, Marlborough Hotel, Winnipeg, Manitoba, Canada  
 Apr. 19-20—20th Annual N. Dak. State S/D Conv. and Jamboree, Minot, N. Dakota  
 Apr. 19-20—26th Greater St. Louis S/D Fed. Festival of Music, Belle-Clair Exp. Hall, Belleville, Illinois  
 Apr. 20—Spring Jamboree, Quesnel, B.C., Canada  
 Apr. 20—9th Annual Bar-B-Que and S/D, MASDA Center, Montgomery, Alabama  
 Apr. 20—Akron S & R/D Fed. 14th Spring Festival, U of Akron, Ohio  
 Apr. 21—3rd Annual Sugarfoot Dance, Middle School, Chardon, Ohio  
 Apr. 21—11th Promenade Jamboree, Bowling Green Univ., Bowling Green, Ohio  
 Apr. 21—CKSDA Spring Caller's Cotillion, Abilene, Kansas  
 Apr. 26—13th Annual Spring Fling, LaCrosse, Wisconsin  
 Apr. 26—5th Annual Azalea Festival, Scope Conv. Center, Norfolk, Virginia  
 Apr. 26-27—Missouri State Festival, Sedalia, Mo.  
 Apr. 26-28—Spring Jamboree, Whitehorse, Yukon Territory  
 Apr. 27—Susquehanna Valley S/D Assn. Annual Dinner Dance, Palmyra Middle School Gym, Palmyra, Pa.  
 Apr. 27—6th Annual Promenade, Barrie, Ontario, Canada  
 Apr. 27—10 Mile Twirlers 11th Annual Dance, Coliseum, Pigeon Forge, Tennessee  
 Apr. 27-28—Smith Bros. Institute, Marble Falls, Conv. Center, Harrison, Arkansas  
 May 3-4—Kansas State Fest., Hays, Kansas  
 May 3-4—21st Annual Magic City Hoedown, Shrine Aud., Billings, Montana  
 May 3-5—27th Silver State Festival, Centen-

nial Coliseum, Reno, Nevada  
 May 3-5—Annual Spring Jamboree, Prince George, B.C., Canada  
 May 4—Squarenaders 16th Annual Festival, Monroe Jr. Hi School, Green River, Wyo.  
 May 9-11—13th International S/D Conv., McMaster Univ., Hamilton, Ontario, Canada  
 May 10-11—Utah State Festival, Wilkinson Center Ballrooms, BYU, Provo, Utah  
 May 11—1st May Frolic, Scottish Rite Memorial Center, Mission Valley, San Diego, Cal.  
 May 17-18—Tulip Time Festival, W. Ottawa Hi School Gym, Holland, Michigan  
 May 17-20—Victoria Day Weekend, Yellowknife, N.W.T., Canada  
 May 19—Mayflower R/D Festival, Lakeview Ballroom, Foxboro, Massachusetts  
 May 24-26—21st Annual Florida State S & R/D Conv., Municipal Aud., Orlando, Fla.

## Square Dance Date Book

With the exception of the March dates, all of these listings will appear in SQUARE DANCING two more times, in the issue one month prior to the event and again in the month when the event is scheduled to take place. Our normal deadline is two months prior to date of publication, so any additional June dates should be in our office by April 1. Don't forget to include the "where" as well as the "when" on your request for listing. Frequently we receive a note saying, "Please list our 20th Annual Festival on January 20 in the Date Book." Obviously, that is insufficient information. Also, we do not include the names of callers, round dance teachers or contacts for the events in this section. We do try to report most of the events in Round the World of Square Dancing where more space is available to provide such information.



May 24-26—2nd Annual Spring River Fest., Omaha Center, Cherokee Village, Arkansas  
 May 24-26—California State S/D Convention, Anaheim Conv. Center, Anaheim, California  
 May 31—Pre-Festival Dance, No. Texas S & R/D Assn., Conv. Center, Dallas, Texas  
 May 31-June 2—15th Annual Buckeye S/D Convention, Cleveland, Ohio  
 June 1—12th State Festival, Conv. Center, Dallas, Texas  
 June 7-8—20th Merry-Go-Round CSSDA Festival, Pueblo, Colorado  
 June 7-8—2nd Annual Tenn. State Festival, Nashville Fairgrounds, Nashville, Tennessee  
 June 9-15—Spring Fling R/D, Rainbow Lake Lodge, Brevard, N.C.  
 June 11—Far Western Trail Thru Dance, Meridian H.S. Cafeteria, Meridian, Idaho  
 June 13-15—Far West S/D Convention, Minidome, Pocatello, Idaho  
 June 14-15—8th Annual Nat'l Mountain Style S/D Fest., Hoedown Island, Slade, Kentucky  
 June 14-16—Cup of Gold Promenade, Sonora Fairgrounds, Sonora, California  
 June 14-16—First Year Square & Ballroom Dancing, East Hill Farm, Troy, N.H.  
 June 14-17—15th Nat'l. Australian S/D Conv., St. Bernard's Youth Centre, Adelaide, So. Australia  
 June 21-22—24th Washington State Festival, Center Coliseum Complex, Seattle, Wash.  
 June 21-23—Safari Camp & Dance Weekend, Angle Pond Grove, Sandown, N.H.  
 June 22—Whirlaways 4th Annual Johnny LeClair Dance, Rec. Center, Creston, B.C., Canada  
 June 27-29—23rd National S/D Convention, Hemisfair Conv. Center, San Antonio, Texas  
 June 30-July 6—S/D Fest. Bicentennial and 175th Barren Co. Celebration, Glasgow, Ky.  
 July 5—Square Dancing on the Square, Glasgow, Kentucky  
 July 5-7—Summer Jamboree, Augsburg, Germany  
 July 5-7—Alaska State S/D Convention, Anchorage, Alaska  
 July 13-14—S & F/D Fed. 6th Annual Leadership Training Seminar, Student Union Bldg., Central Wash. State College, Ellensburg, Washington  
 July 18-20—Summer Festival, State Fairgrounds, Salem, Oregon  
 July 18-20—5th Annual Thunder Bay S/D

Festival, Lakeview Hi School, Thunder Bay, Ontario, Canada  
 July 27-28—Bootjack Stompers 25th Ann. Silver Swing, County Fairgrounds, Mariposa, California  
 Aug. 2-4—Dogpatch - Marble Falls Festival, Marble Falls Conv. Center, Harrison, Ark.  
 Aug. 5-10—21st Annual B.C. Jamboree, Penticton, B.C., Canada  
 Aug. 7-10—12th Ann. Overseas Dancers Reunion, Oberlin College Campus, Oberlin, Oh.  
 Aug. 10—Ohio Riverboat Cruise Dance from Cincinnati, Ohio  
 Aug. 16-17—11th Star Spangled Banner Fest., Hunt Valley Inn, Cockeysville, Maryland  
 Aug. 16-18—10th Annual Jekyll Island Jamboree, Jekyll Island, Georgia  
 Aug. 23-24—6th Annual Peach Fest., Grand Junction, Colorado  
 Aug. 23-25—5th Annual S/D Weekend, Bobcaygeon, Ontario, Canada  
 Aug. 30-Sept. 1—9th Annual Western Style S/D Fest., Hoedown Island, Slade, Ky.  
 Sept. 14—10th Annual ORA Fall Roundup, Bell Mun. Aud., Augusta, Georgia  
 Sept. 20-22—Fall Special, Allen A Resort, Lake Wentworth, Wolfboro, N.H.  
 Sept. 21-22—Gulf Coast Caller's Co-op Fun-Sti-Toot-8, Civic Center, New Braunfels, Texas  
 Sept 21-28—6th Annual Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Ky.  
 Sept. 27-28—Tri-State Festival, Civic Center, Lansing, Michigan  
 Sept. 27-29—2nd Annual Falling Leaves Frolic, Pokagon State Park, Angola, Indiana  
 Oct. 4-5—15th Annual Dixie Jamboree, MASDA Center and Governor's House Motel, Montgomery, Alabama  
 Oct. 18-19—Missouri State Festival, State Agricultural Bldg., Sedalia, Missouri  
 Oct. 25-27—Fall Festival, East Hill Farm, Troy, N.H.  
 Nov. 1-3—24th Annual Fiesta De La Cuadrilla, Balboa Park, San Diego, California  
 Nov. 1-3—S/D Weekend, Hospitality Motor Inn, Fort Wayne, Indiana  
 Nov. 28-Dec. 1—1st Ann. Mid-Atlantic Fest., Dennis-Shelburne Hotel, Atlantic City, N.J.  
 Nov. 30—CKSDA Fall Jubilee, Comm. Center, Colby, Kansas



*"... and they all  
had fun!"*

# Fun-Nighter

parties are "in"  
in Nation's Capitol

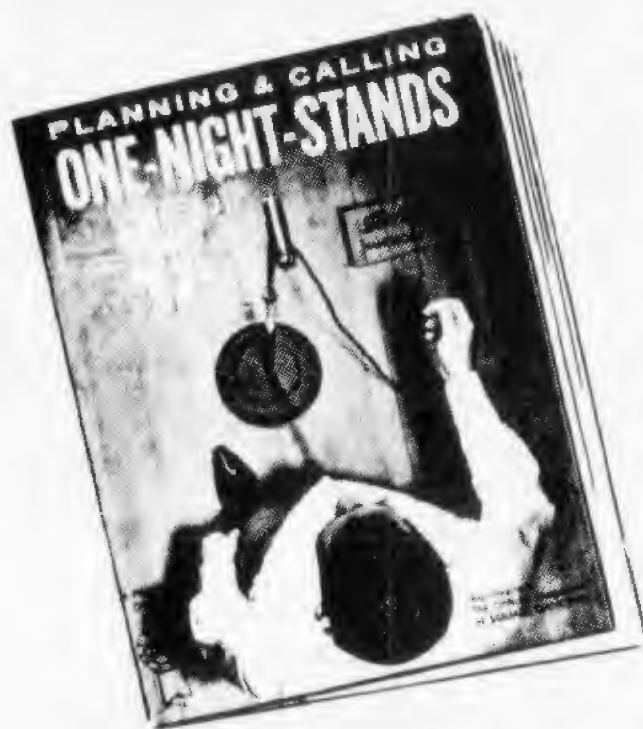
Jim Schnabel does the  
calling for "Fun-Niter"  
held during 1973 Square  
Dance Week in the  
Washington, D.C. area.



**I**N THE WASHINGTON, D.C. Metropolitan Area, hundreds of individuals came in contact with their first square dancing experience during National Square Dance Week September 17-23, 1973 and subsequently. A new unique method was used to expose these people—a "Fun-Nighter" get-acquainted affair sponsored by community organizations and square dance clubs. The purpose was two-fold—to provide an entertaining evening for the members of the organization and to stimulate as much interest in new dancer classes as possible. The results have been gratifying, if not overwhelming. It is believed that the real impact of this experimental program on classes will be in the long-term and that many of those who have taken part in Fun-Nighters, while they may not have joined in this Fall's classes, have been motivated enough eventually to join in classes later this year or next.

The Fun-Nighter campaign is not over and it is hoped that individual dancers and clubs will continue throughout this and succeeding years to work to stimulate interest in square dance Fun-Nighter parties within the clubs and organizations of which they are members. More than 50 Fun-Nighters have been held in the Area to date and the community sponsors included churches, military units, social groups, civic and fraternal organizations as well as square dance clubs.

For example, with the recommendations and guidelines for "Fun-Nighters" set forth under the co-sponsored pilot project by the callers' association (NCASDLA) and the dancers' organization (WASCA), the Whirling Squares Square Dance Club, Falls Church, Virginia, began its new season with a different approach this year. Instead of the usual advertised "first-nighter" type flyer, an attractive

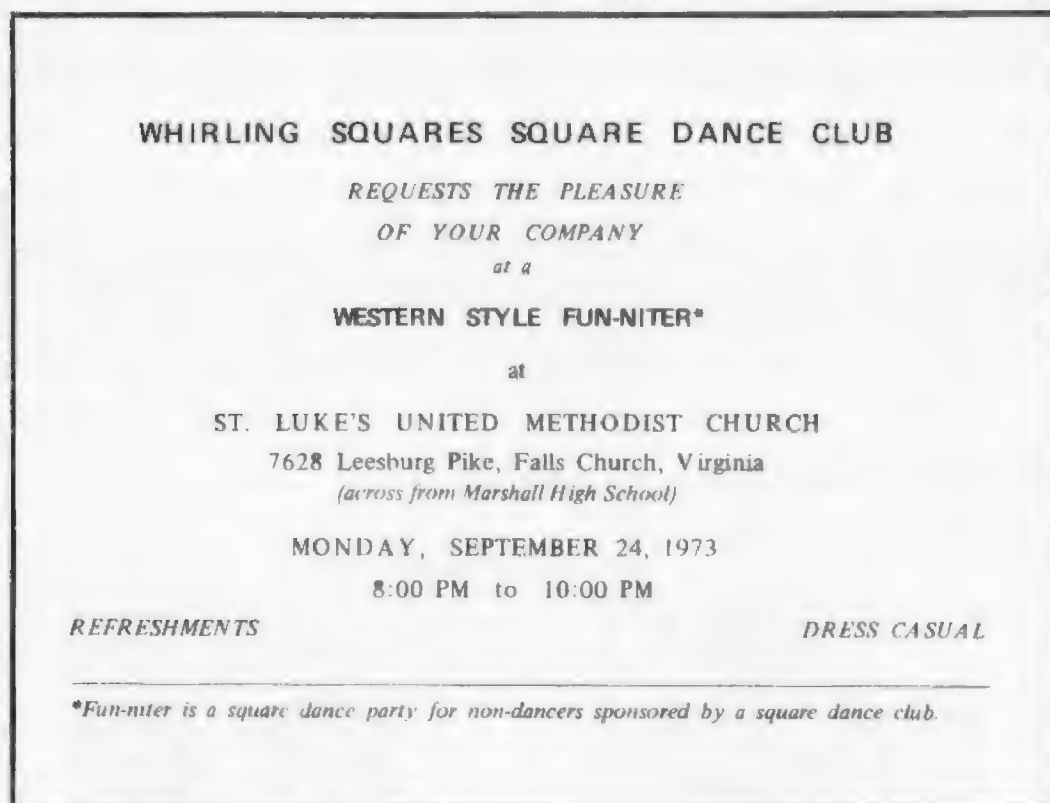


## "Exciter Dances Get a Big Play"

One of the best ways to discover what square dancing is all about is to actually take part in an evening of modern square dancing where all of the dancing and fun is geared to the person who has never danced before. Those callers and dancers who have never attempted an "exciter dance" will be interested in this special 32-page handbook, "Planning and Calling ONE-NIGHT-STANDS." Published by The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, California 90048, the handbook is available for 50 cents postpaid.



formal invitation was printed inviting all of the members' non-dancing friends to a "Western Style Fun-Niter" on September 24, 1973. The invitation explained who was sponsoring the dance, where, when, what to wear, and a short explanation of a fun-nighter. These invitations were distributed with a letter inviting and welcoming back former club members. The members were asked to distribute the cards to their non-dancing friends a week or two before the dance and follow it up with a phone call and a personal invitation to bring them to the dance to show them how much fun square dancers have enjoying their hobby.



Type of personalized invitation used to attract non-dancers to "Fun-Niter"

It was the opinion of the club's caller and taw, "Bo" and Kitty Bolinger, that lessons should not be mentioned to non-dancing friends as this seemed to turn them off when a friend approached them the first time. Instead, "Bo" feels if the dancers will bring their friends out and he uses his skills in calling a fun-type evening, the non-dancer won't hesitate to put his name on a class roster and return the following week. *Result:* Six squares were on the floor for the September 24th Fun-Niter and three and one-half squares are now enrolled in the class.

Another illustration of a Fun-Nighter was the November 10, 1973, gala affair at the Knights of Columbus Lodge, Bethesda, Maryland, sponsored by the Christabells group. More than 100 persons (mostly husbands and wives) attended the party and more than one-half of them joined with 2 experienced squares in the 2½ hours of square dancing called by  
(Please turn to page 59)



Turnout for Whirling Squares Fun-Niter

A four-page leaflet entitled "Giving a Square Dance Party for Non-Dancers" contains a variety of information on how to go about setting up and following through with the project. The type of caller to contact, who to invite, the amount of dancing space needed and a short explanation of modern square dancing leads into a paragraph on the type of dress participants will find to be most comfortable for such an evening of dancing. Advice is included on how the evening should be programmed and the refreshments which may be served. Methods of publicizing the affair mentioned are phone calls, letters, announcements, etc. An invitation in the form of a ticket is also illustrated as one means of getting the word out. Finally, the entire last page is a check list to be used in making plans for a square dance party for non-dancers. Space is provided for the name of the caller, date and time, the number of adult and teen couples, dress required, location of the dance and refreshments and publicity. There is also room for a list of the names of guests and a column to include questions for the caller. The Govskys and members of the Association are to be commended for a fine job in putting it all together in such an informative and attractive package.



This leaflet, prepared by Charlie and Ruth Govsky for the National Capitol Area Square Dance Leaders Association, provides ideas and suggestions for area clubs wishing to take part in the Fun-Niter projects.





## A Teen Association

**U**NDER THE CAPABLE LEADERSHIP of Chairman Alfred Caron, Jr., a group of Teen Clubs in the New England area held their first (organizational) meeting in February. To be known as NEATS, the association will consist of all pre-teen and teen clubs in New England, at the present time well over 60.

Twice yearly meetings are planned and each club will have two delegates and two alternates in attendance. Goals and objectives will be to increase the number of teens in square dancing. It is felt that the number could double in five years!

An executive board will be elected and will include representatives of other callers' and dancers' associations. Meeting once a month, the board will be available to assist clubs in any problems they may encounter. A written request to the board from any club member is all that will be required.

Among other plans in the formation stages is the possibility of having the teen halls at the New England Convention manned by members of NEATS, thereby helping to provide an all around better time for everyone. A tentative date of September 22, 1974 has been set for a one-day New England Teen Convention, to last one day in the beginning but with the possibility of expansion to be considered in the future.

Last of all, and probably of the most importance, NEATS hopes to prove that square dancing is for everyone and that anyone can learn to have fun, smile, dance, meet a lot of friends and be happy. After all, what better way is there to accomplish this than through square dancing?

Chairman Caron is interested in receiving information pertaining to teen dancing from all sections of the square dance world. He would like to obtain the addresses of all pre-

teen and teen clubs and would welcome pro and con opinions on the subject of dancing with teens from adult clubs or individuals. If you'd like to get in touch with him, his address is Alfred L. Caron, Jr., P.O. Box 1085, Middletown, Connecticut 06457.

## Spotlight

## Two Teen Clubs

Caller George Kelly designed the club badges when a group of teens formed a club in 1971 in Greenwich, New York. Since that initial beginning, the Square-D-Cats have graduated over 20 dancers each year from classes sponsored by the group, and in 1973 over forty were involved in class lessons. The ages of the "Cats" range from 7 to 17 years. They have been involved in demonstrations at the Washington County Fair and the Washington County Infirmary. During the summer outdoor dances are held on caller George Kelly's blacktop driveway.



Square-D-Cats



Raggedy Anns and Andys

Away out West in the State of Washington a group of teens got together and started a club. They chose to call themselves the Raggedy Anns and Andys and came up with an appropriate badge design. Within a short period of time they had joined the Rainier Council and the State Federation. Raggedy Anns and Andys appeared at the State Festival in 1973 during the Saturday morning program, where they performed a dance befitting their name—limp dolls. Following the "limp dance" the two squares, attired in costumes like the figures on their badge, got into a tandem square. Al Saunders is the caller-teacher and several of the members are working at learning to call.



# A History of Square Dancing

By Ralph Page  
Keene, New Hampshire



## The Lancers (Part II)

● The time *was* right. The Lancers became firmly established in popularity, and regularly danced in private homes, then included in the programmes at Her Majesty's State Balls. It became known as "The Original London Lancers" and the music and figures are still preserved. By fast clipper ships the dance traveled to the famous ballrooms of Boston, New York, Philadelphia, Washington, Richmond, Savannah, Charleston and Atlanta. It was an instantaneous success.

The "French Quadrilles" of the era were cast aside as the ballrooms of the entire Eastern Seaboard echoed to the strains of "The Original London Lancers." American composers wrote special music for the dance; our dancing masters set new combinations of figures to this newly-written music as the dancing public of the United States went into a complete dither over the Lancers. To square dancing it was the same kind of a shot in the arm that the waltz and polka had earlier given to round dancing. And, the Lancers stayed around the dance world of this country until well into the twentieth century.

Not the "Original London Lancers" to be sure, but in hundreds of other Lancer-type squares danced to special tunes, many of which were written expressly for that particular dance. To live that long, relatively unchanged, they *must* have had something!

Many of the American Lancers were danced to a medley of operetta tunes. Gilbert and Sullivan melodies, especially, were very popular and I have in my possession copies of

Lancers set to tunes from "Pinafore," "Pirates of Penzance," and "Patience." Also to medleys from "The Mikado," "Chimes of Normandy," and other similar light operettas. I even have a couple consisting of medleys of Stephen Foster Plantation songs, as well as college songs of the era.

Compared to the complicated razzle-dazzle of today's square dancing, the Lancers might seem rather tame. Compared to what earlier quadrilles had offered, they were like a spring breeze visiting winter. The music was delightful, and when played by the full orchestras of the day (fifteen to twenty men) it really put "music into your feet." From Howe's "Ballroom Hand Book," Boston, 1858, and Hilgrove's "Ballroom Guide," New York, 1863, are examples of the early Lancers.

### Figure 1

- First two forward and back
- Forward again and swing to place with both hands
- First four chasse—opposite couple outside
- Join hands back to place
- All balance to corners, turn corners
- Repeat four times
- In modern square dance parlance:
  - Head lady and opposite gent forward and back (four steps each way)
  - Forward again and turn each other with both hands once around to place
  - Two head couples chasse across the set, couple one inside going over, outside when returning to place
  - All balance corners—turn corners by both



hands once around

Repeat for others in turn: Number two lady and number four man; Number three lady and number one man; Number four lady and number two man

### Figure 3

Head couples forward and back

Forward again and bow—return to place

Four ladies cross right hands half round

Left back to place

Gentlemen promenade to the right (half round) at the same time and back

Turn partners to place

Repeat four times

Translation:

Couples one and three forward and back (four steps each way)

Forward again and bow to the opposite, return to places

All four ladies cross right hands half around, while the four gentlemen at the same time walk to the right on the outside in a contrary direction to them

All face about and return to places, ladies crossing left hands while the gentlemen walk round to the left to place

Here they meet partners, giving right hand to the right hand of their own partners. At the same time without stopping, the four ladies release hands in the center, and turn their partners half round to place

Repeat four times—the second time for side couples; third for the heads; fourth for the sides (See page 68 for French translation.)

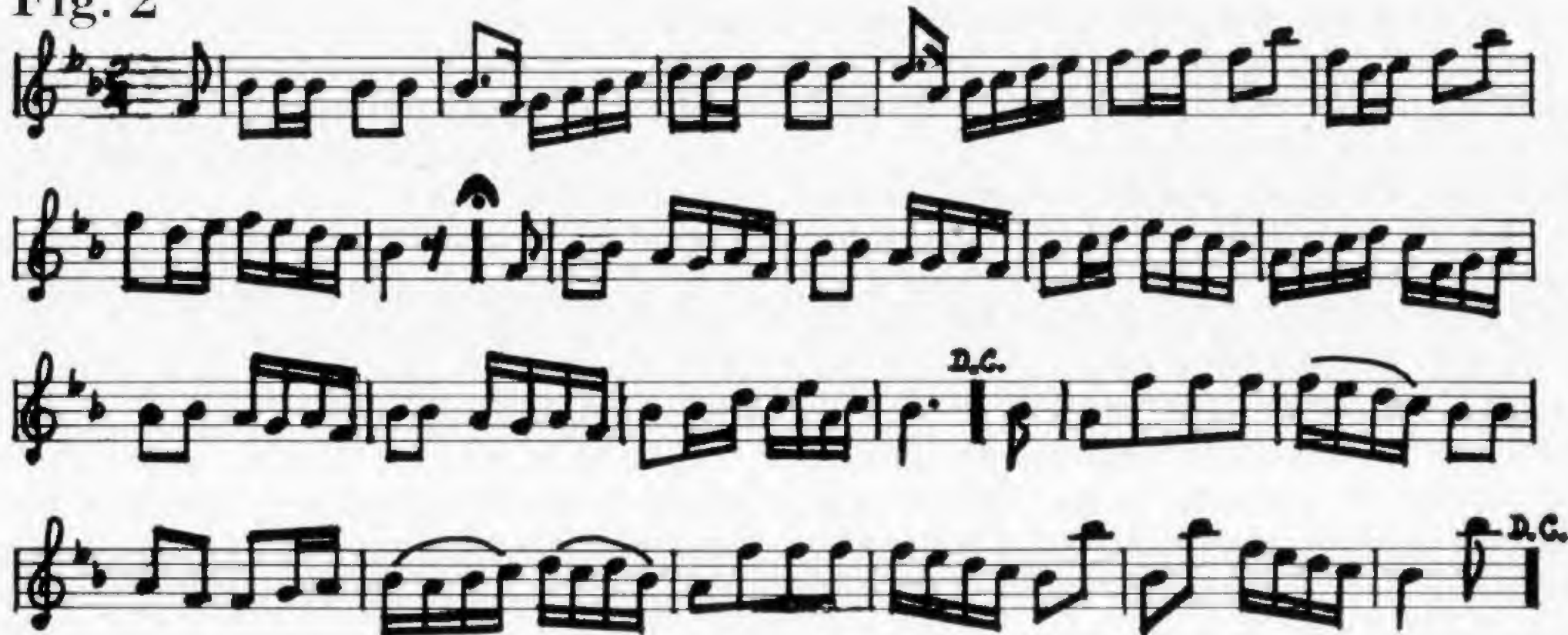
## ORIGINAL LONDON LANCERS

as played at Almack's, London, and The Rotunda, Dublin

Fig. 1



Fig. 2





# DO THIS and You'll be a Smoother Dancer

NUMBER

17

## THE BOX STAR



*Four men making a right hand star will find the greatest comfort and security through the use of the box handhold. Each right hand takes the wrist of the next person. Hands should be palm down and rather than a firm grip, the weight of the hands with fingers cupped is sufficient for a sturdy contact. This type of star provides security. It allows for a symmetrical star pattern that is easily released. Bend the elbows and the star can be made smaller or, if there is sufficient room, straighten the elbows and the star will become extended.*

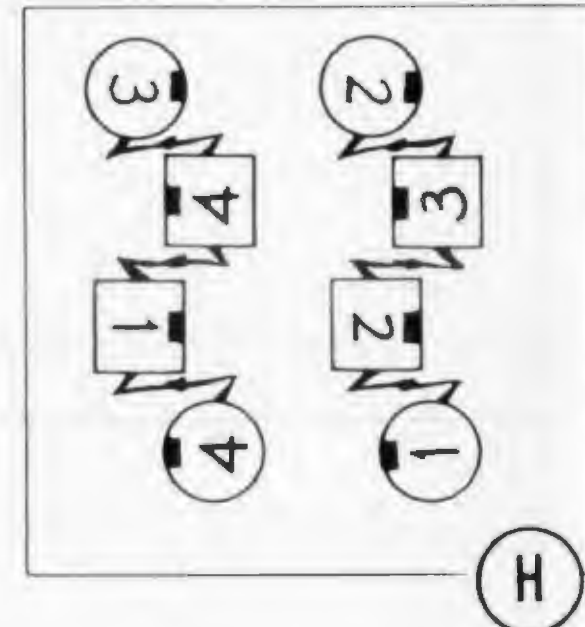
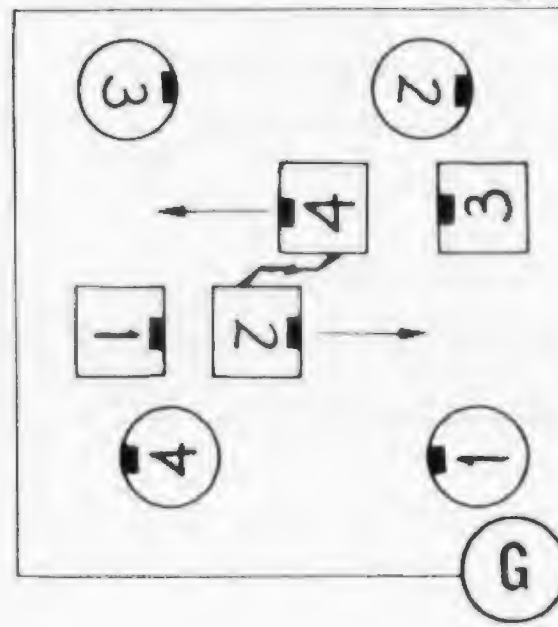
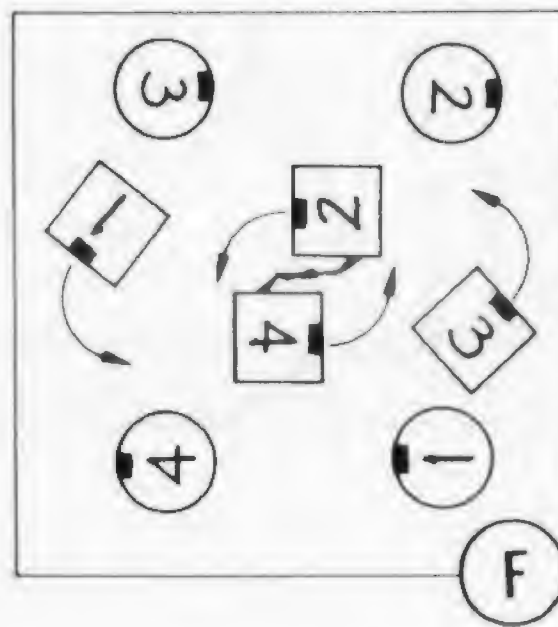
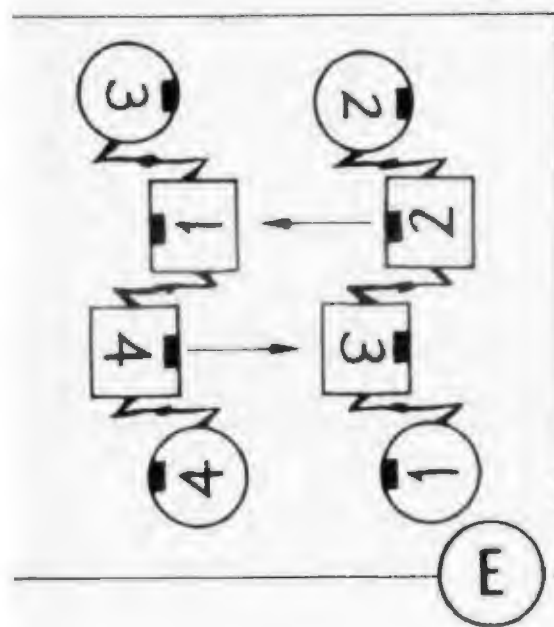
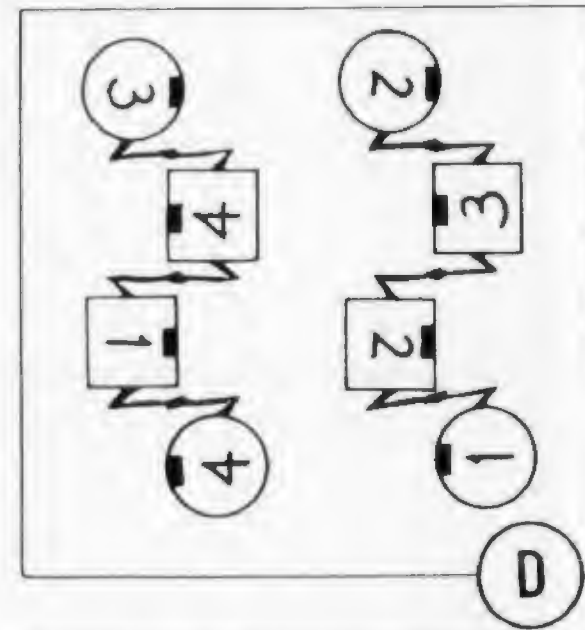
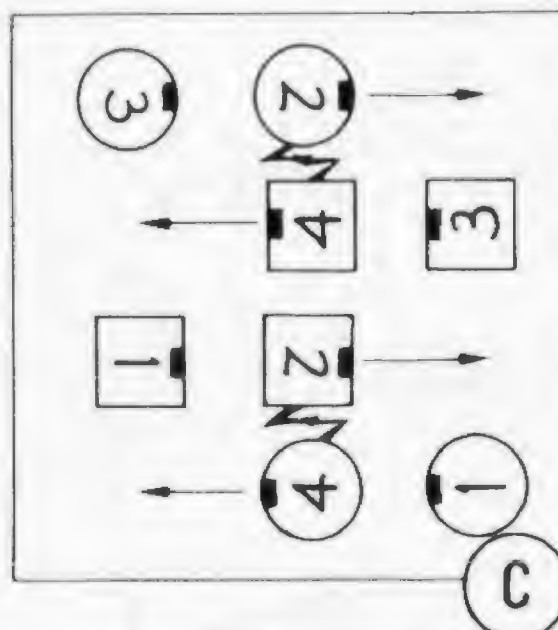
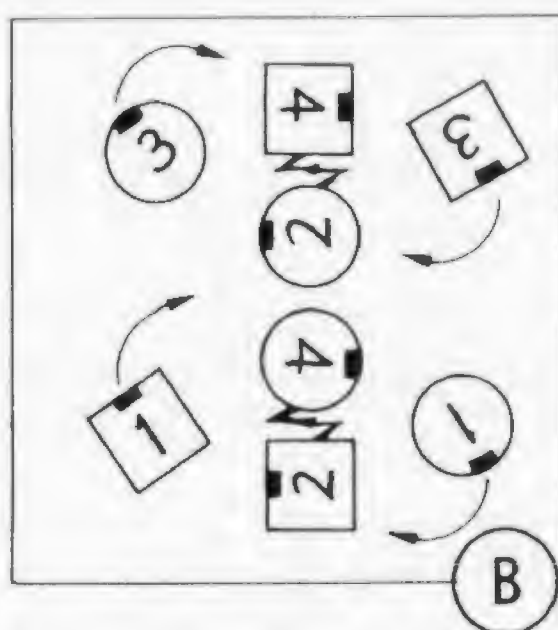
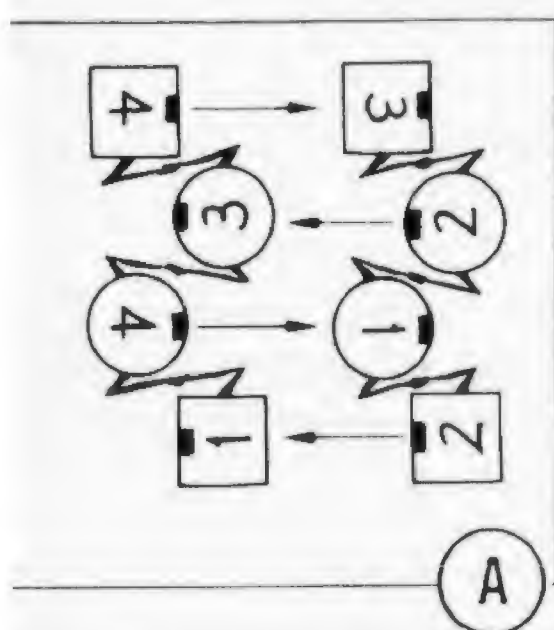


# TAKE A GOOD LOOK

a feature for dancers



Joe and Barbara take a bit of time to talk more about Scoot Back (Callers, see page 43.)



JOE: We've talked about Scoot Back in the past, but let's review it. To get to the formation shown at (A), let's have the heads do a square thru and then end in an ocean wave with the side couples. Now remember, those who are facing in, across the set, will simply step forward, *straight ahead* until they are shoulder to shoulder ready to turn thru. It becomes apparent as these active dancers meet in the center (B) that they will simply take a right forearm and start a turn thru, while those who were facing out in the ocean wave formation will fold into the position left vacant by those now in the center. Having turned halfway (C), those in the center now pull by to complete the turn thru and end in an ocean wave formation once again (D).

BARBARA: This, of course, is the common garden variety of Scoot Back. Now, starting over again, let's say that following the heads doing a square thru and then moving into the

two ocean waves, the caller tells them to do a swing thru. That puts them in a little different position (E). Now suppose the call is "boys only Scoot Back."

JOE: As you can see, there are only two men (Numbers 2 and 4) involved in this action. To follow the rule they will move straight ahead and find themselves left side to left side in the center of the square (F). The two men who were facing out will simply fold into the position vacated by the man who previously was beside him and the two men in the center will do a left turn thru (G) to exchange places and pull straight ahead to end in an ocean wave once again (H).

BARBARA: The important thing to remember here is that those who do a Scoot Back *always* move straight forward into the center and then, without readjusting their position, do whatever comes naturally, either a turn thru or a left turn thru, with no adjusting.



## WRITING FOR A NEWSLETTER

**H**AVE YOU JUST BEEN ELECTED to be in charge of your club's newsheet or perhaps been asked to be a roving reporter for it? Or have you been asked to work with your area publication? If so, here are some suggestions garnered from others in whose footsteps you are following. And, if YOU are not one of the above individuals, don't stop reading. Your knowledge about what is needed in such ventures can be most helpful to those individuals undertaking the task.

Let's assume that you are to be your club's reporter for an area publication. First, get in touch with the editor and find out just what type of news he wants and when he needs it. Deadlines are a must in publication work. Meeting them in ample time can make you a true friend of the editor; missing them will mean that your news will not get to the readers and you're likely to be low on the editor's list.

### **Don't Keep Dead News**

Should you miss a deadline, don't carry the news over until the next month. Yesterday's story is frequently as uninteresting as yesterday's wash. Unless you really have something dynamic to report about, forget it and write a new, fresh article for the next edition. And then be sure you get it in on time.

If you are writing for your own club members only, you have more leeway as to the type of story you tell. Everyone knows everyone else and all are interested in the more personal news. However, when writing for the area, stay away from family-club news and "in" references which only your club members will know about. See if you can't write something which will intrigue non-members (perhaps even non-square dancers should they happen to pick up a copy). An unusual party

theme, an outstanding turnout for a visitation, news of a coming event to which guests are welcome, a biography of your caller, a service to the community, a progress report on your beginners' class, a survey of the members' favorite singing calls, round dances, etc.; all make interesting reading.

### **Get Names Correct**

Be sure you list dates properly and spell names correctly. Aim for good grammar and correct punctuation. Try to avoid repetitions. It is easy to fall into the bad habit of using a favorite word or phrase over and over. No one has ever been offended by reading something well written; improper writing can either become a joke or reflect negatively on the club. Even writing a short paragraph for a monthly publication is worth taking the time to do well.

Avoid using an area publication to voice local criticism and club problems. Keep these within the framework of your own group. Personal views and opinions are sometimes best reported in "letters" to a publication unless an editor has asked you to write an article about a particular subject.

Take several back issues of the paper for which you will be writing and read them through carefully. See which items spark your interest; conversely find what items are dull. Try to emulate the former and avoid the latter in your own writing.

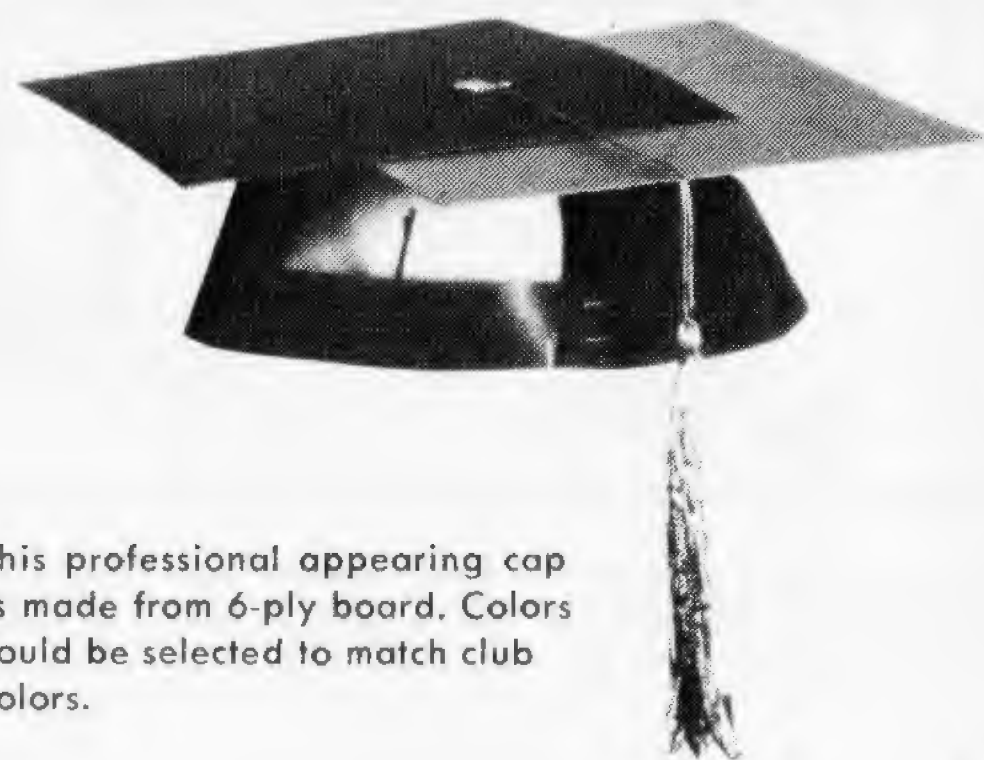
To those of you who will not be doing the writing, remember you may be the subject that is being written about. Keep in close contact with your reporter. Give him your ideas and suggestions. Keep him informed. Your assistance will make his job easier, his writing more interesting for all to read and could be a plus for square dancing in general.



# The WALKTHRU

For that next class  
commencement—

## a Graduation Cap



This professional appearing cap is made from 6-ply board. Colors could be selected to match club colors.

**E**DITH AND LAMAR DERK of Bethlehem, Pennsylvania, submit this idea for a graduation cap for a square dance class. With several months to go before classes will be graduating, there will be ample time to make as many of these as you might need.

The Derks report that their cap is attractive to wear, costs very little to make and that one size will fit almost any head.

Here are their instructions.

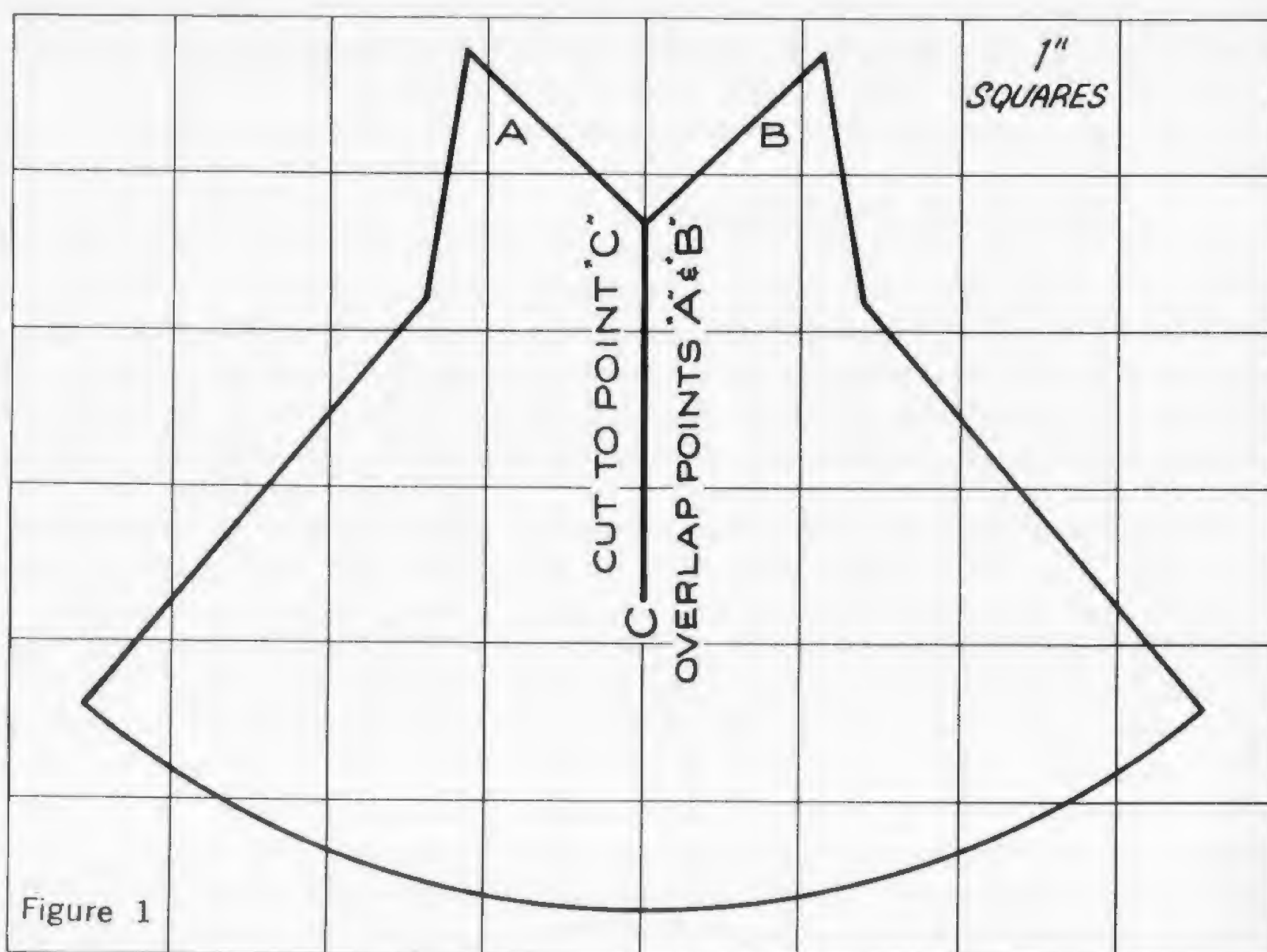
Obtain a supply of 6-ply poster board to use for the basic material. If you are fortunate

to have a friend who is a printer, he may have enough scrap material around his shop that he would be happy to give you without charge. Each cap requires six pieces of poster board, two cut to the shape and size shown in Figure 1, two strips 1" x 6 $\frac{3}{4}$ " and two seven-inch squares. You also will need staples, a metal paper fastener and double-faced Scotch tape or glue.

### Construction Procedure

First cut two pieces of poster board to the size and shape shown in Figure 1. Cut down

Each square on this graph represents 1". Transfer the drawing to poster board and you will find the lower points will be 7" apart.





to point C. Overlap points A and B and staple them together. You now have a front section and a back section of the cap.

Next cut two pieces of poster board into two seven-inch squares. Measure in from one corner of each square  $3\frac{1}{2}$ " and an equal distance from the two closest sides. Mark this point on the underside of each square. With an ice pick, an awl or some similar tool, punch a small hole through these marks. Later a paper fastener will be pushed through these holes to hold the two squares together.

Take the first two pieces of poster board which form the front and back of the cap and staple these to the underside of ONE of the seven-inch squares, placing the points of both the front and the back sections on opposite sides of the punched hole so that they almost touch it.

Cut two strips of your poster board  $1" \times 6\frac{3}{4}"$ . Staple one strip to each side of a front and back portion of the cap, overlapping them  $1\frac{1}{2}"$  on the inside of the cap at both front and back. Cut away any small excess which extends over and does not form smooth curved edges. The cap now will somewhat resemble a beanie with open sides.

Now place the second seven-inch square on top of the first one, matching up the holes, so that they overlap like linked squares. Fasten them together by pushing a metal paper fastener through the holes. Secure the squares firmly together with double-faced Scotch tape or glue.

For the finishing touch, attach a string or ribbon to the top of the fastener and add a tassel at the opposite end. A bobby pin attached to each side strip will help hold the cap in place for your graduation dance and ceremony.

If you follow these directions you'll be surprised how quickly the caps can be assembled. We formed an assembly line of seven people and in little more than an hour we had 32 caps completed including some very nice "homemade" tassels.

The Derks used black poster board for the cap portion and for one of the seven-inch squares and a bright orange for the second square. A solid color would work just as well or any two contrasting colors would make a truly attractive cap.

Have fun making yours!

## Being a Good Leader

Much has been written on the subject of being a good leader. Leadership in a square dance club is no different than leadership in any other activity. We like the three following categories listed by one person as being vital to being a good leader:

- 1) Enjoy Yourself
- 2) Like People
- 3) Love Life

When an individual enjoys himself, his contentment and understanding of himself allows him freedom. He's ready to work hard, enjoy the task at hand, forget what is past.

*(Please turn to page 75)*

**BADGE OF THE MONTH**



Dancing weekly near world-famous Chautauqua Lake in New York, the group meeting in this location adopted the name of the lake as its own. The origin of this Indian name has been confused by many legends. One which survives from Indian lore says it means "place where the fish are taken out." And indeed each summer visitors catch gigantic muskalunge from the beautiful blue waters.

The club emblem employs the familiar linked squares, one in blue and one in red. Dancers of opposite colors are featured on each square with all lettering being in white.



# SQUARE DANCE DIARY *by a square dancer*



The mystery of who creates the material we dance is lessened somewhat this month when we take a look at the creation of

## NEW MOVEMENTS

*"...YOU DID IT ALL WRONG. BUT WHAT YOU DID DO GIVES ME AN IDEA FOR A GREAT NEW MOVEMENT!"*

*"...OH YES, HERMAN GETS HIS BEST PATTERNS BY WATCHING HIS COLONY OF ANTS AT WORK..."*

We invite you to send in your suggestion for a scene in the Square Dance Diary.





Here are early returns  
from the

## Round Dance Questionnaire

**I**N RESPONSE TO OUR REQUEST for ideas and opinions on a number of subjects of interest to round dancers and instructors (see **SQUARE DANCING**, page 25, January, 1974), we are beginning to receive some "feedback."

On the subject of "moving up" during teaching sessions, one reader had this to say: "The practice of 'moving up' during the teaching portion of a dance provides many advantages to both dancers and the instructors. Slow learners are able to grasp a step or sequence of steps much more readily when given the opportunity to dance with a partner who is either more experienced or whose learning ability is faster. Dancing with a partner who is unsure of the routine or is having difficulty is one way a man becomes aware of the fact that *he* should be doing the leading.

"Dancers seem to make a more conscious effort to learn when they are dancing with someone other than their regular partner and certainly they are much more friendly and courteous when they are moved to someone new. Frustration often occurs when a couple experiences difficulty with a routine or a sequence of the routine. When this happens friction and arguments are likely to occur and separating the partners alleviates the situation. This doesn't imply that all couples 'fight' when they round dance, but it does happen and it only takes one such occurrence to charge the atmosphere on the floor.

### **Keep Them Moving**

"There may be some occasions when it is not advisable for an instructor to request that partners be exchanged. In such cases, the instructor must rely on his or her own good judgment to determine what procedure to follow. One thing that must be kept in mind

is that allowing dancers to remain together too long in the move up can also cause problems and defeat the original purpose of the idea. A good rule to follow would be moving after one walkthru of each portion of the routine—move them up and let them have the opportunity of doing the same sequence with several different partners, first without and then with the music. When dancers are moved often during a teaching session they tend to relax as they approach and greet a new partner, thus creating an atmosphere of friendliness and ease. So, they do learn better and faster and all of this helps the instructor to relax and do a better job.

"Some of the most friendly and successful round dance groups we've known are those where dancers exchange partners with other couples during the evening of dancing. Somehow this results in a more 'cohesive' group. Round dancing all evening with one's own partner should be discouraged, just as setup squares are discouraged at a square dance."

What about demonstrating a dance prior to teaching it? "No one is infallible in judging a dance simply by seeing it done. Too often a poor routine can be 'sold' to dancers by the manner used in showing it. Let's face it, some couples can make any routine look good. As far as being of help in learning the dance, we would have to say that it is nil. Rather, after a walkthru of the routine, dancers may find that a demonstration means much more to them as they are then aware of trouble spots they may have experienced and will be on the lookout for them as they watch. Really, the only advantage we can see in showing a dance before teaching it is that it affords the instructor the opportunity to do an exhibition."



The round dance costume—is it necessary? “It is difficult to understand why some object to wearing the apparel we associate as the proper and traditional attire for square and round dancing. Males would never consider attending a ballroom dance wearing other than a suit coat or jacket and a tie. They are well aware that they wouldn’t be allowed on the dance floor unless they were so attired. Consider the spectacle of participants at a golf or bowling match dressed in evening clothes. Sounds stupid? Of course, but no more so than attending *any* round or square dance function wearing shorts, mini skirts, pants suits and high heels. We say, if you’re going to attend any affair where you expect to participate in round dancing dress the part, just as you would in other circumstances and on other occasions. If round dancers love the activity and want to see it grow and prosper, being properly dressed should not prove to be a hardship.”



*Roy and Jean Green—Charlotte, North Carolina*

**A**LTHOUGH ROY AND JEAN GREEN have square danced for a period of some ten years, they consider themselves almost novices in the round dance field. Having had the equivalent of one year of round dancing, they joined the Queen City Couples Round Dance Club in Charlotte, under the direction of George and Bobbie Stone, along about 1970.

The Stones proved to be a great inspiration to Roy and Jean and encouraged them to venture into the teaching phase as a result of their untiring efforts in helping friends in their basement and at club dances. Although they felt extremely inexperienced and unqualified, they were encouraged by George to “teach what you know; that will be more than they know.”

And so, in 1971 Roy and Jean got a class

together, taught and graduated six couples and felt they were learning right along with the group. The Greens prepared their lessons together and Jean learned to cue as they progressed with the class. They discovered a tremendous reward for their efforts and fell in love with each couple. Experiencing a keen sense of accomplishment, they looked forward each week to class night.

As Roy travels as a Factory Service Representative for a trucking firm, Jean must teach by herself many nights. This presents even more of a challenge, but the dancers are very understanding. Jean also holds down a full-time secretarial position.

Since the initial class Roy and Jean have graduated two other groups of beginners and within a few weeks will see the completion of two other classes in round dance basics.

They make an effort to attend as many clinics, festivals, etc., as possible in order to perfect their teaching abilities. Members of the comparatively new North Carolina Round Dance Association, Roy and Jean served as Vice-Presidents in 1973. They also cue rounds for two square dance clubs in the area, and conduct an intermediate/advanced workshop twice a month.

Roy and Jean feel that round and square dancing go together and both are needed for a complete program—“something for everyone.” As they say, “This is one hobby that both husband and wife can participate in together. Our lives have been enriched from our short teaching experience and we are looking forward to many more years of promoting round dancing and assisting at square dance clubs with their round dance programs.”

#### **ABOUT THIS FEATURE**

Originating as a “new feature” in the March, 1957 issue of the (then) Sets in Order Magazine, Paging the Round Dancer has saluted 195 couples dedicated to promoting and furthering the activity. Some of the couples have passed from the scene but many of those spotlighted in the earlier years are still actively engaged in the pursuit of round dancing and teaching. We aim to cover as many areas as possible and if we seem to omit some it is unintentional. If one of your favorite round dance teacher couples hasn’t appeared in this column please let us know. We’ll do our best to see that they receive due recognition.



# • Chapter thirty

## *The Care and Feeding of Singing Calls*

### *Continued*

*By Bill Peters, San Jose, California*

*There are marked differences between patter calls and singing calls and each form has its own rules and guidelines, all of which provide the necessary ingredient of variety to square dancing. Bill Peters continues this chapter on singing calls with a discussion of presentation techniques for callers.*

● It may sometimes also be necessary for a caller to adjust the metering of the original singing call dance as it appears on the cue sheet. Like rhymes, the word metering process is an essentially poetic function. It has to do with the way the rhythm and the phrasing of the call's word syllables are made to fit or correspond to the rhythm and the phrasing of the music and, in most cases, a caller will probably find it necessary to make some slight changes to the words of the printed call. This is also one of the best ways for him to personalize his presentation of the call. This is how he can make his version of the dance sound just a little bit different than the way it is called by most other callers. He may add a syllable here or completely eliminate a word there; he may create a one or two beat pause in one spot, and in another he may fill in a pause that is already there. It is interesting to note that the actual words used by the recording caller on the called side of a singing call record will seldom be found to correspond, exactly, to the words that have been printed on the cue sheet. This is because a caller who instinctively uses good word metering techniques while he is calling, may often have difficulty in writing down the precise word cadences he prefers when he submits that dance to the record company for publication.

#### **Good Music—Poor Dance?**

And finally, no discussion of singing call techniques would be complete without describing what a caller does about the occasional singing call record whose music excites him—but whose dance does not! Sooner or later, every caller discovers that he has bought a singing call record because he liked the music, only to decide that the dance that came with the record was, for one reason or another, totally unacceptable. He may have felt that the dance was awkward and clumsy; or that it was too easy; or overly difficult; or that it used basics which his dancers were not yet prepared to do. He may even have felt that the dance, in his opinion, at least, was just plain dull and uninteresting and that it simply wasn't worth the bother to do very much figure doctoring in order to save it. In such cases, there's only one thing a caller can do—discard the bad dance and substitute a better one in its place! He can either write an original new dance himself (a technique, incidentally, that every caller would do well to master), or he can unashamedly borrow a dance from another call. For it turns



out that a singing call dance that fits one 64-beat piece of music, must necessarily also fit every other 64-beat song in a caller's record case. The mathematics of this are both obvious and indisputable. It will, of course, be necessary for the caller to change the rhymes, the metering, and the phrasing of the dance in order to make it fit a different song or melody, but as long as the all-important command words are allowed to appear in the same place, any 64-beat dance can easily be made to fit any 64-beat song. Similarly, any 80-beat dance works with any 80-beat song, a 96-beat dance works with a 96-beat song, and so on.

It is also important, however, for a caller to be absolutely certain that he is, *in fact*, improving the call whenever he engages in this type of figure substitution—that his idea of a suitable dance will be substantially better than the one that came with the record. It stands to reason that no record company will deliberately place a bad dance on the market and that a caller who decides to change or ignore the original dance is, in effect, placing his judgment in direct opposition and contradiction to the professional judgments of a lot of other knowledgeable people. In such cases, he had better be sure that his opinions will be able to withstand the inevitable comparisons. Nevertheless, there will be times when a caller is going to be truly turned on by the music—but totally turned off by the dance, and when this happens, it will, of course, be helpful for him to have the ability to exchange one singing call dance for another.

### **Singing Call Presentation Techniques**

There eventually comes a time when a caller must decide that he is finally ready to present the singing call that he has been working on to the dancers. He has bought the record, he has polished up the dance, he has memorized the call, and he is now prepared to display the results of his efforts over the microphone. He must now be prepared to deal with two fundamental presentation techniques: First, *when* to call the singing call (the all-important programming decision) and second, *how* to call the singing call (its actual on-stage delivery).

The easy ability of a singing call to inject such qualities as mood, style, flavor, and color into a square dance evening makes it one of the most versatile programming devices that a caller has at his disposal. Its ability to lend balance and contrast to a square dance program can be especially valuable. If the patter call dance featured a series of trade and circulate maneuvers, then the singing call dance can be made to feature star and circle patterns; and if the music of the patter call was essentially non-melodic and rhythm-oriented, the music of the singing call can then be selected for its strong melodic content. If the patter call finds the dancers charging madly through an intricate web of complex hash routines, then a relaxed and lazy type of singing call dance can be used to gently bring them back down to earth again. Also, it is probably no accident that in a typical square dance tip the singing call is almost always called after the patter call. Since it is usually safe to assume that the choreography of a singing call dance is going to be easier and less demanding than the choreography of the patter call that preceded it, a caller may then also assume that most of the dancers will be able to complete the singing call without breaking down. This means that they will usually return to the sidelines at the end of the tip feeling that they have had a successful and a rewarding square dance experience—and isn't that, after all, what every caller is striving so hard to achieve? Besides, one of the best ways for a caller to "con" the dancers into forgetting an annoying



mistake in the patter call (one of his or one of theirs!) is for him to quickly follow up his patter presentation with a well done and showmanlike singing call.

The decision of exactly where to spot a singing call in any given square dance program depends to a large extent upon the style and the personality of the call itself. It is usually a good idea for the program's first tip or two to contain singing calls that are peppy, bouncy and upbeat, and a caller should, therefore, save the dreamy ballads and the obviously "soft sell" tunes for a spot in the middle of the dance. Peppy songs serve to quickly establish the mood of the evening; they start things off with a bang and they offer the dancers a tantalizing taste of what the caller has in store for them for the rest of the night.

### **That Critical Third Tip**

Many callers consider the third tip of every square dance program to be an especially critical one. In many cases, the success or failure of a square dance is decided very early in the evening. By the time the third tip rolls around, many dancers will have already made up their minds about the caller—and about whether or not they are going to enjoy the rest of his program. It is therefore a good idea for a caller to schedule a singing call "Blockbuster" for that crucial third tip. As one caller put it: "If you haven't nailed 'em to the wall by the third tip, you probably won't ever do it!"

Other programming guidelines are concerned with such common sense considerations as variety, style and contrast. A successful singing call program is one that balances the swingers with the ballads and the novelty numbers with the Hit Parade tunes. It may sometimes be effective to schedule a single all singing call tip featuring two or three singing call selections with a single theme or motif (girls' names, love songs, Latin numbers, and so on). And it is especially important to make certain that he has saved one of his best singing call numbers for the last tip of the evening. This is where he gets his last crack at the dancers; it represents the closing argument in his sales pitch—and it should therefore be a "Clincher"!

And now, some final words about the actual delivery of the singing call over the microphone. We have now arrived at that critical chips-are-down point when a caller is ready to sell his product to his audience. And, in this case, "sell" is exactly the right word to use, for a caller must now be prepared to sell a singing call in exactly the same way that any other on-stage performer sells his wares—fervently and with feeling, and with a strong sense of audience identification. When he is calling a singing call, a caller is closer to the show business arts of the entertainer and the flair and flamboyance of the professional showman than he is at any other time during his on-stage performance. The techniques he must now employ are those of the crooner, the singer, the clown and the actor. This is the time for him to really let himself go; and this is when he should capitalize on the natural inclination to "ham it up" that lurks deep in the heart of just about every square dance caller in the business!

### **Peerless Points to Ponder**

A caller's singing call delivery should be deliberately designed—and thoroughly rehearsed—so that it builds, slowly and gradually, from one chorus to the next. It should be carefully paced so as to avoid an anticlimax; a caller should never fire his "big guns" too early in the call, only to discover that he then has no place to go—to find that he has peaked out prematurely and that he is



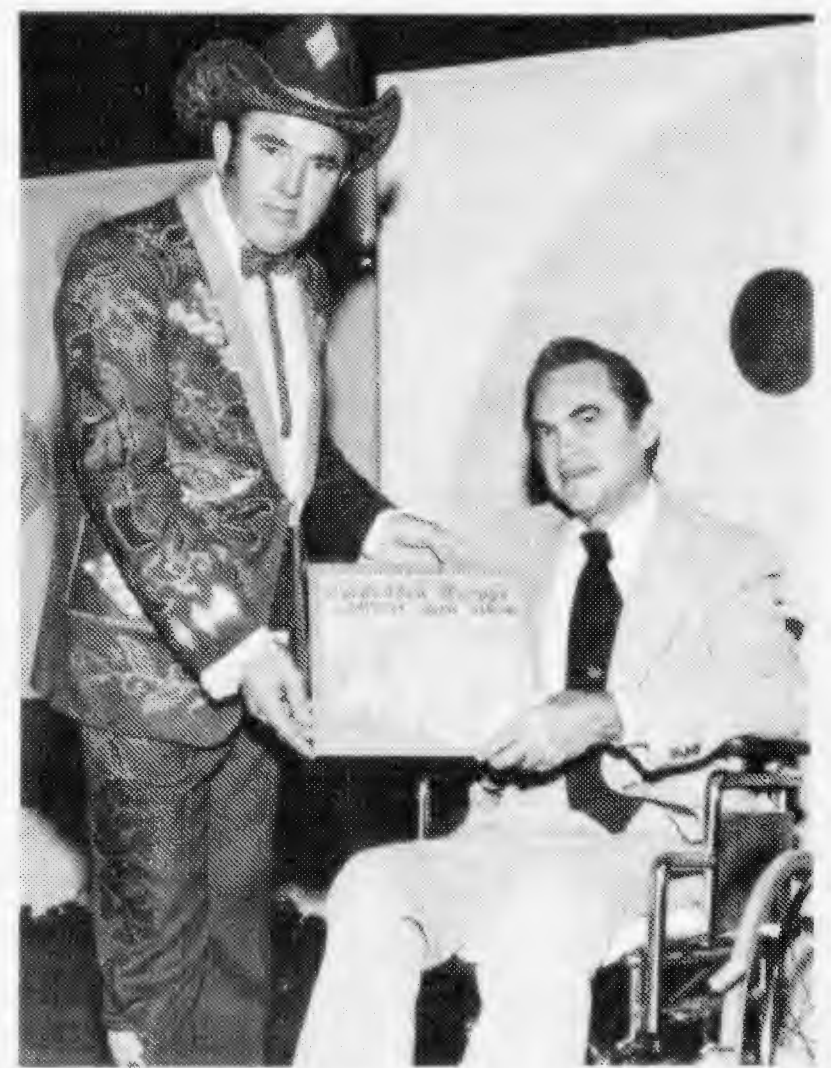
now unable to exceed or build upon his previous efforts. He should strive, instead, to achieve a feeling of gradually mounting intensity in every singing call he does, and he should arrange his on-stage presentation of the call so that it climbs, slowly but surely, to a logical and inescapable climax. The high point of the call, in other words, belongs at the end of the song, and not in the middle! And lastly, the final presentation of the call should also represent the caller's own personal interpretation of that particular number. It should, as much as possible, bear the unique stamp of his own personality, and it should be different and distinct from the interpretation used by most other callers.

And so, we come to the end of the singing call road. While singing call techniques are undoubtedly easier to learn than those dealing primarily with the skills of patter calling, they are, as we have seen, no less important! Their early mastery can substantially increase a beginning caller's chances of "making it" and there is little doubt that they will contribute greatly to every square dance caller's professional competence. And besides, they're fun to do and the dancers love 'em. Don't sell 'em short!

## NEWS NOTES

### Alabama Governor Feted at Dixie Jamboree

Catching the public's interest is one of the first goals in acquainting non-dancers with the joys of square dancing. No one is more aware of this than caller Cal Golden, Hot Springs, Arkansas, a pastmaster at public relations and publicity. On October 6, 1973, Cal called the 14th Annual Dixie Jamboree for the Montgomery Area Square Dance Association in Montgomery, Alabama. The guest of honor for this gala event was the Honorable Governor George C. Wallace. Governor Wallace was on the stage and observed the beautiful Grand March. There were 50 squares of dancers and he stayed to shake hands with each one of them. On the right Cal is shown presenting Governor Wallace with a copy of his square dance album. Governor Wallace has been a longtime supporter of square dancing in Alabama. Square Dancers of that state recently visited the Governor's Mansion and danced for him and Mrs. Wallace. Doubtless newspapers in the area made note of the event and as a result there should be an increased interest in square dancing in the Hot Springs area.



What are you going to be doing in June, 76?

Come and visit us?

Initial plans are underway for a giant get-together of Sets in Order American Square Dance Society members in June, 1976, just preceding the 25th Annual National Square Dance Convention to be held in Anaheim, California. For those of you who have never seen our headquarters, this will be an opportunity to view the Square Dance Hall of Fame, our permanent and rotating historical exhibits and to get acquainted with the members of the staff. To be sure, 1976 may seem a long way off in the future, but we're getting our invitation in early so that you can begin thinking about paying us a visit.



# LADIES on the SQUARE



**T**HIS MONTH WE LOOK INTO a favorite area of square dancers—and another one in which the ladies use their talents—food! Not how to do, but how to get that food and those utensils to a club function.

Audrey Kratina, a fellow member of the Rip-Snorters in Walnut Creek, California, has a unique way of bringing casserole dishes to the club. She has made a potluck dish tote which also can be used to carry your own service if you wish. Audrey suggests terry cloth, denim or like type of material. Look into that scrap bag and see what you have available. You also might wish to use a quilted fabric.

## Materials Needed

Terry cloth, denim, etc.  $\frac{1}{2}$  yard of 45" fabric and  $\frac{2}{3}$  yard of 36" fabric

Plastic for lining—same amount of material as above

$1\frac{1}{2}$  yard cord for draw strings

1 package 1" wide bias tape

## Directions

Cut four circles,  $18\frac{1}{2}$ " in diameter, two of cloth and two of plastic. In one circle each of cloth and plastic, cut out and discard a center circle  $7\frac{1}{2}$ " in diameter. These two circles will

be used for the top of the dish tote, allowing an opening for the "dish" to slip in.

Cut these same two pieces (one cloth and one plastic) along lines a-b, as shown in Figure 1. The two remaining  $18\frac{1}{2}$ " circles will be used for the bottom of the tote.

Finish the edges of the cutout center and lines a-b with bias tape, encasing the draw strings as you do. Bring the draw strings out at points "b." The cord may be covered if desired. To cover it, use small size cord and cover before placing it inside the taped edges.

To make the handles cut two strips of fabric  $5" \times 18\frac{1}{2}"$ . Fold each strip in half the long way, wrong side out. Stitch  $\frac{1}{4}"$  seams along the long side. Turn right side out.

To join the pieces, place together in the following order: One  $18\frac{1}{2}"$  circle of fabric face down; an  $18\frac{1}{2}"$  circle of plastic; the cutout circles of fabric and plastic, face up with the fabric on top. Next place the two handles as shown in Figure 2. Baste stitch the thicknesses together around the outside edge to keep them from slipping. Finish by stitching the edges with the 1" wide bias tape.

Your dish tote is now ready to carry your service for four or a  $1\frac{1}{2}$  quart casserole.

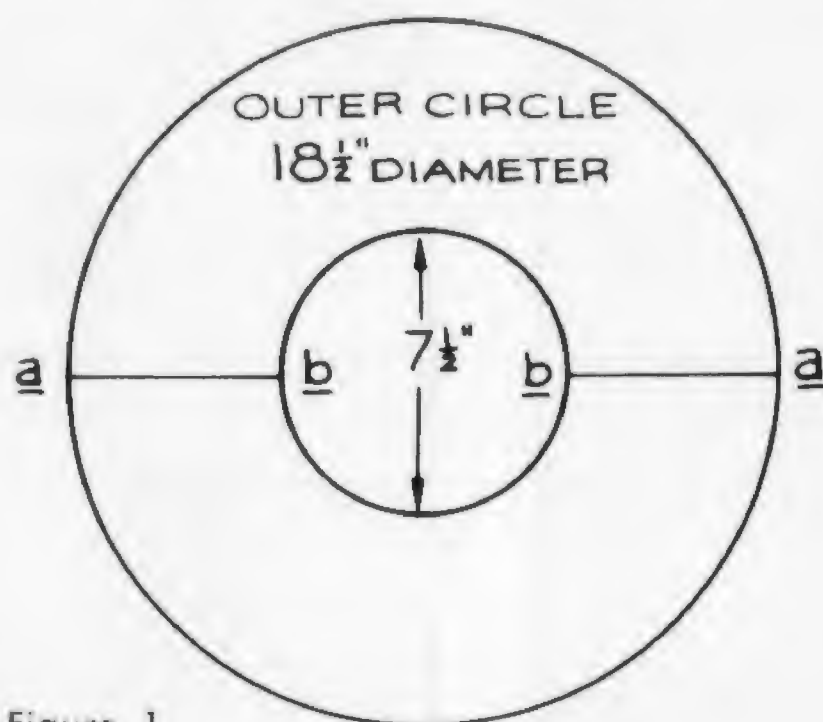


Figure 1

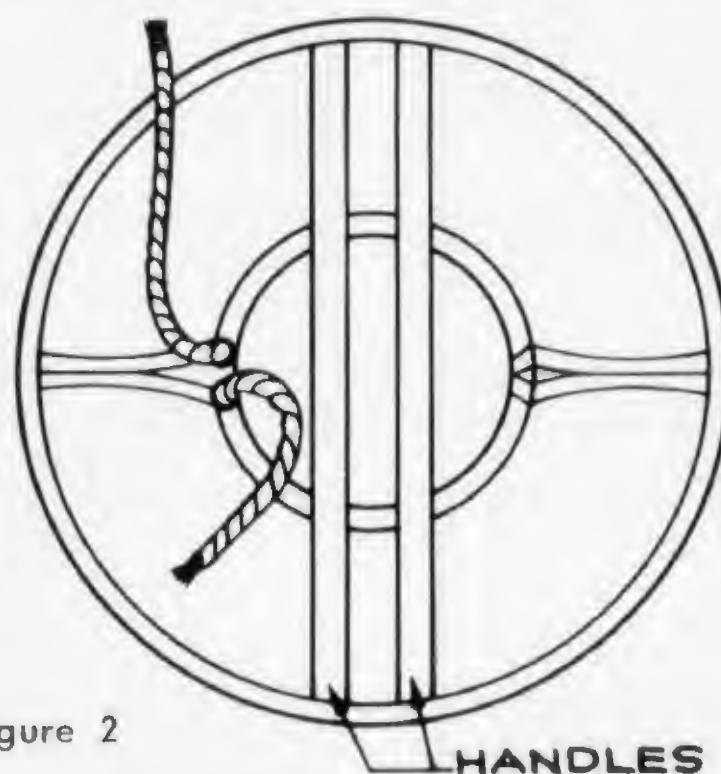


Figure 2



## TURN THRU TURN and LEFT THRU



**T**HE ADDING-ON METHOD of creating new movements (taking a standard basic and adding to it to create another movement) is common practice today. For this system to be successful dancers *must* first understand the foundation basic. As an example, we're going to look at the trouble spot in our old friend the Turn Thru.

Working with two couples facing each other (1), dancers give a right forearm to the person they face and turn 180°, that's halfway around (2).

Here is where you will find the "trouble spot." The Turn Thru basic is *not* completed unless and until each dancer moves past the person with whom he does the right armturn (3). The completion actually comes when the dancers have pulled by and are standing back to back with the person they turned (4).

Once the dancer has this pattern mastered and remembers to *always* pull by after doing

the turn, he is ready for variations built around the Turn Thru.

The Turn and Left Thru is such a logical movement that a person well-grounded in his basics can almost figure this out without any additional instruction. Starting with two facing dancers (5), to get into the proper setup to begin the movement, each couple executes a rollaway with a half sashay (6) to simply reverse their position, the lady now on the man's left (7).

Starting a regular Turn Thru (8), each dancer gives a right forearm to the opposite and turns halfway around (that's still 180°). Having completed the turn the dancers pull by (9), give a left hand to their partner (10) and, as they would do to complete a right and left thru, the men put their right hand at the girl's back (11) and do a courtesy turn (12) to end once again as facing couples (13).

It is amazing that even experienced dancers







fall apart in the middle of a square because they have not thoroughly mastered some of the most fundamental of the basic movements.

There is no getting away from it. The dancer who can do basics 1 to 50 from every

conceivable setup, comfortably and to the beat of the music, stands the best chance of becoming an accomplished dancer. *Remember, it is not how much you know, but how well you know the basic movements, that counts.*







## 23rd NATIONAL

# SQUARE DANCE CONVENTION®

HEMISFAIR CONVENTION CENTER

JUNE 27, 28, 29, 1974

**O**NE OF THE MAIN HIGHLIGHTS planned for the 1974 National Square Dance Convention in San Antonio come June 27, 28, and 29 is a fashion show extravaganza bound to please male and female alike. The show, "Fashions and Flowers on Texas Trails," is being directed by Nita Smith, nationally known round dance instructor.

On Saturday afternoon of the Convention, you can follow the exciting music of a Mexican Mariachi Band to the doors of the beautiful, 2,800-seat Theatre of the Performing Arts, where you will be greeted by costumed teenagers handing out free bluebonnet seeds and colorful folders on the wildflowers of Texas.

While you wait for things to get under way, you can preview the program, take in the western stage decor, and listen to all your old favorite western tunes.

Beginning the show and carrying out its theme will be color-grouped slides of Texas wildlife and wildflowers, followed by models with dresses color-grouped to match the flower scenes. These models, many of them national teachers in square and round dancing, will be from all over the United States and will show off outstanding dresses made especially for this event. To add another colorful flourish, professional Mexican dancers will perform to the invigorating music that is such an exciting part of the atmosphere of San Antonio.

So, you're invited to come and enjoy two hours of spectacular slides, models, the latest in fashions for all occasions, and dance entertainment. You'll be glad you put the fashion show at the top of your convention "must see" list! You will find this event truly the most outstanding of its kind ever, evidence that the Style Show Committee has "got it all together" to show you more in '74!

As contras are part of the National Conven-

tions, Texas callers have been asked that they bring an awareness to their club members about contra dancing. To supplement the actual contra dancing, contra clinics are scheduled for all three days of the convention, from 1 pm to 4 pm. In addition, a contra panel is on the program for Friday from 11 am to 1 pm. To date a number of contra callers have registered to attend the convention.

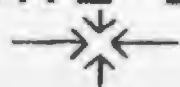
Don't take a chance on missing any of the fun of attending a National Convention. Get your registration and housing requests in as soon as possible—the folks in charge of the 23rd National will be most grateful to you. The address is Advance Registration Director, P.O. Box 18207, San Antonio, Texas 78218 or check your January issue of SQUARE DANCING for your advance registration application.



One of the attractions for registrants at the 23rd National is a visit to the famous Alamo, Shrine of Texas Liberty.



# ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

## British Columbia

In an attempt to retrieve their traveling banner, the following appeal is made: "Lost or strayed over the years — Kelowna Wagon Wheelers' traveling banner. Any information as to its whereabouts would be appreciated as the club is anxious to have it returned. Information should be directed to the club president, E. W. Coe, 2041 Keller Place, Kelowna, B.C., Canada." Hope this note will bring the desired information.

## Ohio

The Akron Square and Round Dance Federation, Inc., will hold its 14th Annual Spring Festival on Saturday, April 20, at the University of Akron. Featured callers will be Dave Taylor, Sonny Bess, Jerry Helt, Scotty Shorrer and Gary Brown. A separate round dance program will feature Art and Ruth Youwer. Time is 1 pm until midnight and all levels of squares and rounds will be offered. For information contact Al Sparhawk, 2369 Tallmadge Rd., Ravenna, Ohio 44266. Phone (216) 673-4306.

—Ann Hartley

## Mississippi

An idea that originated after Hurricane Camille struck the Gulf Coast in March, 1970, causing the cancellation of the annual Fall Festival, has resulted in a unique square dance affair. The Mardi Gras Square Dancing Ball, which is hosted by the Belles and Buoys of Gulfport is believed to be the only one of its

kind to carry out the traditions of a King, Queen and Court in square dancing. A chairman and co-chairman is appointed by the club, who, in turn, choose a king and queen to reign over the ball. Their identity is kept secret until they enter the building the night of the ball to the music of the grand march. One couple is chosen from each club in the surrounding area to form the court. Pages to the King and Queen are chosen from the local teen club. A theme is picked and used as decoration throughout the ball. The King and Queen are crowned by the outgoing royalty and following the royal waltz, square dancing is enjoyed by all. The Mardi Gras Ball is held two weeks before Shrove Tuesday; square dancers from the area are invited to join the fun and fellowship and non-dancers are invited to view the coronation festivities free of charge.



Queen Belle, Marietta Goachea, and King Buoy, James McDonald, following their coronation at the 1973 Mardi Gras Square Dance Ball in Gulfport, Mississippi. This annual affair is presented by the Belles and Buoys Square Dance Club.

## Louisiana

A happy group of square dancers in the Baton Rouge area have joined together to form the Carefree Swingers. These dancers meet every Wednesday evening in the recreation room at Cedarcrest-Southmoor Mobile Home Village. Bill Barner is the caller. The club's first scheduled "special event" will be co-sponsorship with the Whirling Stars of Zachary of a Trail-In dance to the National Square Dance Convention. The dance will be held on June 25 with Lee Swain, Roger Chapman and Bill Barner doing the calling. —*Felicie Rogellio*

## South Carolina

Crossroad Kickers of Darlington started in March of 1973 with eight couples and caller,



# ROUND THE WORLD of SQUARE DANCING

Walt Fisher. Since then the group has grown to three plus squares and expects to continue to increase through the sponsorship of classes for new dancers. They've been busy in the meantime. They have graduated one class of beginners and have a second in progress. Demonstrations at shopping centers and the Southern 500 Parade, participation in the State Convention at Myrtle Beach and a move into new quarters have kept interest high among the members. They sound like a bunch of real "live wires" and were the subject of a pictorial spread in the Darlington News and Press in September.

## New Jersey

The Third Annual Welcome Dance for class members or recent graduates will again be co-sponsored by the Penn-Jersey District of the Delaware Valley Federation of Square and Round Dancers and the Dance Leaders of Delaware Valley. This festive occasion has been a great success for two years as the new dancers are welcomed by all area clubs and have the opportunity to dance to the calling of a variety of local callers. The large floor is for 50 basic club level only. Another area is scheduled for one tip of club level and one tip of beginner level dancing. The Welcome Dance will be held on Sunday, March 17, at the Moorestown Recreation Gym, Church Street, in Moorestown. All clubs and dancers are invited to join the fun and help encourage the new dancers to enjoy this great activity.

Guest callers at the Hayloft in Asbury Park will be: March 2, Buck Fish; March 9, Kerry Stutzman; March 16, Don Hanhurst; March 23, Sue Watson and Clint McLean; March 30, Al Brundage.

## Ontario

The Kingston Towners of Kingston will be holding their 5th Annual Springtime Fiesta on April 5 and 6 at the 401 Inn in Kingston.

## California

All square and round dancers are cordially invited to bring their entire family and enjoy an exciting weekend at the California State Square Dance Convention which will be held May 24, 25, and 26 at the Anaheim Convention Center, also the site for the National Con-

vention in 1976. In addition to square dancing, a complete program of round dancing is planned. Under the capable direction of Charlie and Ebba Naddeo, the Teen program will be really "cool" with a complete convention for the youth in their own halls. Registration Chairmen are Don and Charlotte Ubben, 287 W. Indian Rock Road, Vista, California 92083.



Symbols for square and round dancing are connected by a bar of music on the badge designed for the Greater St. Louis Folk and Square Dance Federation's 26th Annual Festival.

## Missouri

Music is the harmonious blending of tune and beat that makes men's hearts sing or weep; that teases the toes and sets them to moving in accompaniment to a pattern of dance. This is why Lucyan Ziemba and Jo Coosey chose Music as the theme for the Greater St. Louis Folk and Square Dance Federation's 26th Annual Festival. The affair will take place April 19 and 20 in St. Louis. A special badge has been designed which carries out the theme most graphically.

## Illinois

Bucks and Does of Carterville, Illinois, are presenting their first Annual Spring Festival on March 31 at the Southern Illinois University Student Center Ballroom in Carbondale. The affair will feature Beryl Main calling the tips.

## Oklahoma

At the 27th Annual Square Dance Festival of North East Oklahoma Square Dance Association, all levels of dancing will be featured. In addition, a program of round dancing and teen dancing is also planned. The date is April 6 and the place is the Civic Center in Tulsa.

## Manitoba

The Square Dance Federation of Manitoba



is hosting a Centennial Frolic as part of the activities to commemorate the centennial year of the city of Winnipeg. The various committees are going all out to make this one of the most successful affairs ever held in Winnipeg. Johnny LeClair, Sam Mitchell and Randy Dougherty will be on hand to call for square dancing, while the Johannsons, Latvalas and Pickfords will present a program of round dancing.

### **Tennessee**

About two years ago, 21 individuals in the Chattanooga area formed a corporation, "Square Dance Enterprises," and bought property near a major freeway. They are now making a concerted effort to raise funds with which to erect their own square dance building. Plans call for a finished structure that will accommodate 25 squares and a smaller room that will allow a "basement type" room also. It is expected that the building, when completed, will be in use every night of the week by one of the eight clubs in the area. Part of the fund raising will consist of the raffling of a Pinto automobile. The name chosen for the building is "Allemande Hall," and those in charge have high hopes of being in the building about June of 1974.

A new club, known as the Shooting Stars, has been organized recently in the Nashville area. Club caller is Reg Stafford and the group dances every Friday night at the Donelson Christian Church in Donelson. In the six months since the formation of the club two special dances have been held, the Shooting Stars sponsored an exhibition at the local

shopping center and have joined the Cumberland Valley Square Dance Association. Square dancing is growing in the area and in less than two years the association has grown from four to nine active clubs.

*—Lucius and Marie Greene*

The Upper East Tennessee Callers Association is presenting its Spring Caller's Festival on March 29 at East Tennessee State University Ballroom in Johnson City. Ralph Fulkerson, Johnny Jones, Joe Todd, Billy Joe Oliver, Dan O'Leary and Don Williamson will be doing the calling.

### **Kentucky**

Blue Grass Hoppers of Lexington will hold their Spring Festival on March 9 at Yates Elementary School.

### **Arkansas**

April 27 and 28 are the dates for the Smith Brothers Institute to be held at the Marble Falls Convention Center near Harrison. Harper and Raymond Smith and Dick Bass will be featured callers with Marvin and Kay White on rounds. Pre-registration is required and those interested may contact Don Layton, Route 8, Southern Hills, Harrison, Arkansas 72601 for further information.

### **Kansas**

The 24th Annual S.W. Kansas Square Dance Festival is scheduled for April 5 and 6 at the Civic Center in Dodge City. Round and square dancing, as well as workshops, will be programmed. Featured will be Beryl Main, John and Wanda Winter, Dudes and Dames and area callers. The "Tenderfoot Corral," a  
*(Please turn to page 76)*

The fast growing PANAMA CROSS TRAILERS and visitors as they appeared at the club's latest graduation dance. This exuberant group dances every Wednesday evening at Albroom AFB, Canal Zone. Visitors to the area are cordially welcome and may call Sid & Kay Arnold at 87-5524 for assistance.





# **SOUND BY HILTON**



## **THE AC-200**

**Two hundred watts** of power and a variable-speed turntable, all in one cubic foot! Only 6"x16"x18" with the lid in place; total weight only 19½ pounds. The AC-200 twin-channel amplifier can be hand carried aboard any airliner; its compact size and outstanding quality and performance have made it the choice of more travelling callers than any other sound system. But you don't have to fly to your dates to use and appreciate the AC-200. The first time you use it, you'll be impressed by the quality and clarity of the music and voice programs, and by the power and flexibility it places at your command. And the first time you carry it up a flight of stairs to a dance you'll appreciate its light weight!

## **THE AMPLIFIER**

Twin channels, 100 watts peak power on each channel. The AC-200's output rating is not just paper power, either — it has actually covered more than 200 squares. It wasn't turned full on; it didn't distort; and everyone could hear. We have more than 1600 witnesses to prove it! You can use one channel to cover as many as 100 squares, holding the other in reserve or using it as a caller's monitor by plugging in a speaker; or by the flip of a switch put both channels under a single set of controls. Also provided is a special "Low Gear," to make control easy in small halls. The AC-200's fidelity, response, and latitude of tone control have no equals in the square dance field.

## **THE TURNTABLE**

Speed is continuously variable from 30 to 50 rpm, control arm has 8" sweep. Revolutionary direct drive minimizes wear points. Hysteresis-synchronous motor — no warmup time, no speed fluctuation from voltage variations.

## **THE SPEAKERS**

Altec-Lansing model 417 speakers, in folded horn enclosures. The AC-200 is capable of overloading almost any other speaker on the market, but the SS-ALT can handle its output without distortion or damage to the voice coil. The Hilton SS-ALT speaker is guaranteed to outperform any other speaker or combination of speakers in a single enclosure, or your money back.

## **THE HILTON WARRANTY**

If you're not completely sold on the AC-200-ALT-2, return it within 30 days for full refund. Two-year-warranty includes repair or replacement of any defective unit, freight charges prepaid, within U.S. and Canada. For more information write or phone

Hilton Audio Products, 1033-E Shary Circle, Concord, CA 94518 or Phone (415) 682-8390.



# *Sets in Order* **WORKSHOP**

FOR LEADERS IN THE FIELD OF  
SQUARE AND ROUND DANCING



*March, 1974*

**W**E'RE OFF TO VISIT GREENEVILLE, Tennessee, this month with a planned stop to dance at one of the seven clubs for which "Mr. Versatile," Don Williamson, calls. Square dance choreography is one of Don's many interests, and perhaps the best known of his creations in this field is the very popular "Flutter Wheel." We've asked Don to submit some of his favorite patter calls, not necessarily original with him but a few of the ones he enjoys calling. Give them a try!

(45)

Side ladies chain  
Same couples rollaway  
Same couples lead right and circle  
Two ladies break to a line  
Pass thru  
Bend the line  
Girls left square thru  
(around the outside)  
(wait four counts)  
Gents (in the middle)  
Square thru three quarters  
Allemande left

(67)

Heads lead right and  
Circle to a line  
Pass thru  
Boys run  
Swing thru double  
Boys run  
Pass thru  
Girls run  
Left swing thru double  
Girls run  
Slide thru  
Square thru three quarters  
Allemande left

(70)

Head ladies chain three quarters  
Side men turn them and rollaway  
Three in line pass thru  
Wheel and deal two by two  
Substitute  
Two ladies chain three quarters  
Heads cross trail thru  
Allemande left

Heads pass thru and  
U turn back  
Square thru  
Square thru the outside two  
Partner trade  
Star thru  
California swirl  
Zoom  
Square thru three quarters  
Allemande left

(70)

Side ladies chain right  
New side ladies chain across  
Sides lead right circle to a line  
Pass thru  
Wheel and deal  
Centers pass thru  
Square thru three quarters  
Trade by  
Star thru  
Pass thru  
Partner trade  
Pass thru  
Wheel and deal  
Centers right and left thru (full turn)  
Right and left thru the outsides (full turn)  
Arch in the middle and  
Crowdad substitute  
Allemande left

(70)

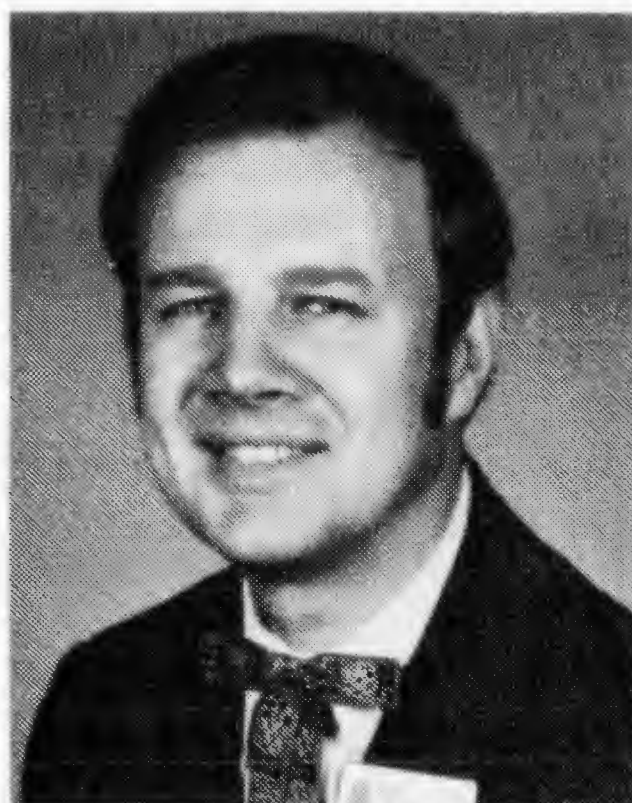
Sides rollaway  
Heads star thru  
Pass thru  
Do sa do to ocean wave  
Ends circulate  
Centers circulate  
All eight circulate  
Swing thru  
Boys run  
Lines pass thru  
Wheel and deal  
Substitute  
Centers pass thru  
Allemande left

With partner promenade  
Heads wheel around  
Pass the ocean  
Fan the top  
Right and left thru  
Star thru  
Dive thru  
Centers swap around  
Allemande left



Heads lead right circle to a line  
 Slide thru to an ocean wave  
 Scoot back  
 Boys run  
 Bend the line  
 Right and left thru  
 Pass thru  
 Tag the line  
 Peel off  
 Bend the line  
 Allemande left

## DON WILLIAMSON



*Don was born into a family of musicians, which probably explains why calling seemed to come quite naturally to him. He began calling and dancing almost simultaneously in 1958 while serving as recreation director for the city of Greeneville, Tennessee. He holds a Master's Degree in education and physical education from East Tennessee State University and has a background in teaching, coaching, municipal recreation and mental retardation therapy, as well as music. Don owns and records with the Red Boot Record Company, which produces Red Boot, Flutter Wheel and Stardust labels. Some of his popular recordings include "Tie a Yellow Ribbon Round the Old Oak Tree," "Make the World Go Away," "Pretty World Today," and many others. Don calls for seven clubs in his home area and travels quite extensively to festivals, special dances, caller's clinics and tours. Don, his wife Mildred, and their three children (Stan, Nancy and Lisa) live in Greeneville, Tennessee. Stan (an outstanding musician) is a regular member of the Red Boot Recording Band and Don plays piano on some of his recording sessions. Don and Mildred have also written several round dances.*

Heads square thru  
 Curlique  
 Cast off three quarters  
 Fan the top  
 Right and left thru  
 Flutter wheel  
 Star thru  
 Pass to the center  
 Square thru three quarters  
 Allemande left

Sides square thru  
 Curlique  
 Cast off three quarters  
 Fan the top  
 Right and left thru  
 Flutter wheel  
 Reverse flutter wheel  
 Sweep one quarter  
 Dive thru, substitute  
 Square thru three quarters  
 Allemande left

These four dances using Trade By are by Bill Armstrong, Los Angeles, California.

(61)  
 Sides face, back away make two lines  
 Forward eight star thru  
 Trade by two by two  
 Center four face your partner  
 Right and left thru, left allemande

(67)  
 Heads square thru, split two line of four  
 Star thru, trade by  
 Center four split that two  
 Round one into the middle  
 Slide thru twice, left allemande

(61)  
 Heads square thru  
 Square thru three quarters, trade by  
 Square thru three quarters, trade by  
 All eight face partner  
 Star thru, California twirl  
 Left allemande

(67)  
 Sides lead right, circle to a line  
 Rollaway a half sashay  
 Star thru, trade by  
 Do sa do to ocean wave  
 Swing thru, boys trade  
 Girls run, bend the line  
 Star thru, trade by  
 Slide thru, left allemande

### SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff



### **FLYING HIGH (75)**

By Gene Pearson, Groves, Texas

Heads do a right and left thru, pass thru  
Separate go round one, come into middle  
Swing thru, boys trade, swing thru  
Right and left thru, pass thru  
Circle up four  
Head men break, make line of four  
Ladies lead dixie style to ocean wave  
Tag the line right  
Wheel and deal, star thru  
Right and left thru, cross trail thru  
Left allemande

### **LUCKY LUCKY (70)**

By Karl Heinrich Fischle, Stromeyerstr,  
West Germany

One and three cross trail thru  
Separate go round two  
Down the center full square thru  
Do sa do outside two (same sex)  
Swing thru, centers run  
Wheel and deal  
Square thru four hands  
Bend the line, star thru  
Substitute, star thru (two and four)  
(Repeat entire figure for sides then)  
Slide thru, square thru three hands  
Left allemande

Here are some breaks by Ed Fraidenburg,  
Midland, Michigan.

(59)

Allemande left alamo style, balance  
Heads trade, side men run  
Sides trade, head men run  
Left allemande

(68)

Head ladies chain  
Heads pass thru go round one to a line  
Centers swing thru  
Everyone turn thru, ends fold  
Left allemande

Sides flutter wheel, heads pass thru  
Go round one to a line  
Centers spin the top  
Pass thru and run  
Everyone star thru, left allemande

(61)

Four ladies chain  
Heads square thru four hands  
Swing thru, turn thru  
Trade by, swing thru  
Turn thru, trade by  
Left allemande

(73)

Heads square thru, swing thru  
Girls fold, peel off  
Couples circulate, wheel and deal  
Dive thru, pass thru  
Left allemande

### **CLEVER CLOVER (66)**

By Marty Winter, Port Charlotte, Florida

Heads pass thru, cloverleaf  
Sides pass thru, star thru  
California twirl, wheel and deal  
Double pass thru, cloverleaf  
Centers square thru four hands  
Others star thru, trade by  
Swing thru, girls trade  
Men run right, couples circulate  
Wheel and deal  
\*Dive thru  
Square thru three quarters  
Left allemande  
\*(or)  
Pass thru, trade by  
Right and left thru  
Pass thru, trade by  
Left allemande

### **SINGING CALL**

#### **WHO'S IN THE STRAWBERRY PATCH WITH SALLY**

By Shelby Dawson, Claremont, California  
Record: Windsor #5032, Flip Instrumental with  
Shelby Dawson

OPENER:

Circle left  
Who's in the strawberry patch with Sally  
Now that she's not pickin' them with me  
Allemande your corner  
Turn partner by the right  
Four men star left once around tonight  
Meet your partner turn thru  
Corners allemande there do sa do  
And promenade

Who's in the strawberry patch with Sally  
Who's whispering I love you  
MIDDLE BREAK, ENDING:

Walk around your corner  
See saw your partner  
Join hands circle to the left  
You know I don't care  
What they're doing there  
'Neath the shade of the old apple tree  
Allemande weave I'll bet they're laughing  
And making love talk do sa do and promenade  
Who's in the strawberry patch with Sally  
Who's makin' love with her tonight  
FIGURE:

One and three promenade halfway round I say  
Two and four flutter wheel you go  
Sweep a quarter pass thru  
Swing thru and then  
Boys run around that girl  
Wheel and deal my friend  
Right and left thru turn the girl  
Pass thru trade by swing corner girl  
Promenade

Who's in the strawberry patch with Sally  
While the Wabash moon is shining bright

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



# ROUND DANCES

## TULIPS — Hi-Hat 919

**Choreographers:** Ray and Ivy Hutchinson

**Comment:** Music in the style of the Mid-Twenties and a very easy two-step with a slight Charleston flavor.

### INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;

### PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Fwd, —, Point, —; Back, —, Touch, —;  
5-8 Repeat action meas 1-4:  
9-12 Circle Away Two-Step; Walk, —, 2, —; Circle Together Two-Step; Walk, —, 2 end in BUTTERFLY M facing WALL, —;  
13-16 Step Fwd blend to BUTTERFLY BANJO, —, Point, —; Step Apart to BUTTERFLY, —, Touch, —; Face LOD (Twirl end in SEMI-CLOSED) Fwd, —, 2, —; Pickup to CLOSED M facing LOD, —, 2, —;

### PART B

- 17-20 Fwd Two-Step; Fwd Two-Step; Fwd, —, Point, —; Back, —, Touch, —;  
21-24 Fwd Two-Step; Fwd Two-Step; Strut, —, 2, —; 3, —, 4, —;  
25-28 Side, Close, Cross to SIDECAR, —; Walk Out, —, 2, —; Side, Close, Cross to BANJO, —; Walk In, —, 2 end in CLOSED M facing LOD, —;  
29-32 Turn Two-Step; Turn Two-Step end M facing LOD Lead hands joined; (Twirl end in SEMI-CLOSED) Walk Fwd, —, 2, —; 3, —, 4, —;

SEQUENCE: A — B — A — B plus Ending.

Ending:

- 1-4 Repeat action meas 1-4 Part A:  
5-8 Repeat action meas 9-12 Part A:  
9-12 Repeat action meas 13-16 Part A except to end in SEMI-CLOSED facing LOD:  
13-16 Face WALL and Partner Side, —, Close, —; Drop hands and put on knees Swivel, —, Swivel, —.

## MARY LOU — Hi-Hat 919

**Choreographers:** Fred and Della Sweet

**Comment:** Good swinging music and an easy intermediate dance routine.

### INTRODUCTION

- 1-6 CLOSED M facing LOD Wait; Wait; Side, —, Behind, —; Recov, Step, Step, —; Side, —, Behind, —; Recov, Step, Step, —;

### PART A

- 1-4 Fwd, —, 2, —; Fwd Two-Step; Fwd, —, 2, —; Fwd Two-Step;  
5-8 L Turn to BANJO M face RLOD, Back, Close, —; R Turn to SIDECAR M face LOD, Fwd, Close, —; Fwd, Close, Back to BANJO M face LOD, —; Fwd, —, 1/4 R Turn M face WALL in CLOSED, —;

- 9-12 Side, Close, Side, —; Back, —, Back, —; Side, Close, Side, —; Fwd, —, 2, —;  
13-16 Side, —, Thru to SEMI-CLOSED facing LOD, —; Fwd to BANJO M face LOD, Lift, Fwd, Lock; Fwd, —, 2, —; Run, 2, 3 end in CLOSED M facing LOD, —;

### INTERLUDE

- 1-2 Repeat action meas 3-4 of Intro:

### PART B

- 1-4 1/4 R Turn M facing WALL, Touch, Side, Touch; Side, Close, Thru to SEMI-CLOSED facing LOD, —; Fwd, —, 1/4 R Turn to face WALL and Partner, —; Side, Behind, Side, Thru;  
5-8 Side, Behind, Side, Behind; Side, —, Thru to SEMI-CLOSED, —; CLOSED Pivot, —, 2 end M facing LOD, —; Rock Fwd, —, Recov, Close;

- 9-12 Repeat action meas 1-4 Part B:

- 13-16 Repeat action meas 5-8 Part B except on meas 8 end on Recov:

SEQUENCE: A — A — Inter — B — A — Inter plus Ending.

Ending:

- 1-2 Side/Turn to face COH in SEMI-CLOSED, —, Draw, —; Turn M face LOD and WALL, Apart, —, Point.

## JUST FOR ME — Grenn 14181

**Choreographers:** Bob and Shirley Dawson

**Comment:** Nice and light music, makes one want to dance. The routine is different but not difficult.

### INTRODUCTION

- 1-4 OPEN facing WALL Wait; Wait; Apart, —, Point, —; Together to BUTTERFLY, —, Touch, —;

### PART A

- 1-4 Side, Close, Cross to face RLOD in LEFT OPEN, —; Rock Fwd, —, Recov to BUTTERFLY M face WALL, —; Side, Close, Cross to face LOD in OPEN, —; Rock Fwd, —, Recov, —;  
5-8 Bwd Two-Step; Back, Close, Fwd to CLOSED M face WALL, —; Turn Two-Step; Turn Two-Step to end facing WALL in BUTTERFLY;

- 9-12 Repeat action meas 1-4 Part A:

- 13-16 Repeat action meas 5-8 Part A LOD in VARSOUVIANNA:

### PART B

- 17-20 Fwd Two-Step; (Change sides) Side, Close, Side, Touch to LEFT-VARSOUVIANNA; Fwd Two-Step; Fwd Two-Step;  
21-24 (Change sides) Side, Close, Side, Touch to SEMI-CLOSED; Fwd Two-Step to end M facing WALL; Side, Behind, Side, Front to SEMI-CLOSED; Walk, —, 2 to VARSOUVIANNA, —;

- 25-28 Repeat action meas 17-20 Part B:

- 29-32 Repeat action meas 21-24 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 BUTTERFLY M face WALL Side, Close, Side, Close; Apart, —, Point, —.



## PICNIC — Grenn 14181

Choreographers: Paul and Laura Merola

Comment: Big band sound music and the tune is the ever popular "Moonglow." The routine keeps you thinking and on your toes.

### INTRODUCTION

1-2 OPEN One Note Wait; Apart, Point, Together to HALF-OPEN, Touch;

### PART A

1-4 Fwd, Fwd, (Roll end LEFT-HALF-OPEN) Fwd, Fwd; Fwd, Fwd, (Roll end HALF-OPEN) Fwd, Fwd; R Turn, Side (L Twirl end LEFT-OPEN facing LOD) Fwd, Fwd; Fwd, Turn to SEMI-CLOSED facing RLOD, Fwd to HALF-OPEN, Fwd;

5-8 (Roll XIF) Fwd, Fwd, Fwd, (Roll XIF) to HALF-OPEN still facing RLOD; Fwd, Fwd, R Turn, Side to REV SEMI-CLOSED; Fwd, (L Twirl) Fwd, Fwd, R Turn to face LOD in SEMI-CLOSED; Walk, 2, Cut, Back;

### PART B

9-12 Walk, 2, Pivot, 2; Pivot, 2, Roll Out, Turn to end M facing WALL; Fwd blend to CLOSED, Side, Behind, —; Side, Apart, Recov, Side;

13-16 XIB, Recov, Side, —; Spot Pivot, 2 end M facing COH, Side, XIB; Recov, Side, XIB, Recov; (This is only 1/2 meas) Spot Pivot, 2 end M facing WALL;

### PART C

17-20 Side, XIB, Side, XIF; Side, XIB, Side, XIF; CLOSED Fwd, Back, Back/2, 3; Back, Turn (Twirl/2, 3 end in BANJO) M facing RLOD and COH;

21-24 Fwd, Side, Back/2, 3; Back, Side, Fwd/2, 3; CLOSED Fwd, Back, Fwd, Back; Fwd, Back, Fwd, Back;

25-28 Repeat action meas 17-20 Part C:

29-32 Repeat action meas 21-24 Part C then add half meas below:

1/2 Dip Back to HALF-OPEN, Recov;

SEQUENCE: Dance goes thru twice including the half meas then M points L toe W R toe.

There's always a need for good simple mixers and here are cues for four for you to try that have not been run in the Workshop section before.

## RED ROBIN MIXER — Grenn 15007

Choreographers: Lucile and Andy Hall

### INTRODUCTION

1-4 OPEN facing LOD Wait;

### DANCE

1-4 Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;

5-8 (Apart) Side, —, Close, —; Side, Close, Side, Tch; Side, —, Close, —; Side, Close, Side, Tch end facing Partner;

9-12 Right Hand Star Arnd, —, 2, —; Two-Step; Arnd, —, 2, —; Two-Step Change Hands;

13-16 Star Left, —, 2, —; Two-Step; Drop Hands Fwd, —, 2, — (Turn R, —, 2, —

face LOD); Meet new partner Two-Step; SEQUENCE: Dance thru six times

## PAPA JOE'S MIXER — Grenn 15007

Choreographers: Frank and Ruth Lanning

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Tch, —;

### DANCE

1-4 Walk, —, 2, —; Two-Step; Walk, —, 2, —; Two-Step;

5-8 Circle Away, —, 2, —; Two-Step; Arnd, —, 2, —; Two-Step end in OPEN facing LOD;

9-16 Repeat action Meas 1-8:

17-20 Fwd, —, 2, —; 3, —, Swing, —; Back, —, 2, —; Face, Step, Step, —;

21-24 Back Away, —, 2, —; 3, —, Snap, —; Fwd to New Partner, —, 2, —; Step, Step, Step, to face LOD in OPEN, —;

25-32 Repeat action Meas 17-24:

SEQUENCE: Dance thru four times, then Twirl LOD

## WINTER MIXER — Grenn 15012

Choreographers: Irv and Betty Easterday

### INTRODUCTION

1-4 M face LOD Wait 4 Meas.

### DANCE

1-2 Star Right, 2, 3, 4 to ALAMO STYLE M face WALL; Bal Fwd, Tch, Back, Tch;

3-4 With new partner Star Left, 2, 3, 4; ALAMO STYLE Bal Fwd, Tch, Back, Tch;

5-6 VARSOUVIANNA Fwd, 2, 3, 4; Bal Fwd, Tch, Back, Tch;

7-8 Fwd, 2, 3, 4 (Twirl R 1 1/2 face RLOD in RIGHT HAND STAR); Bal Fwd, Tch, Back, Tch;

SEQUENCE: Dance thru eight times

## SUMMER COMFORT MIXER — Grenn 15012

Choreographer: Bob Howell

### INTRODUCTION

1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Tch, —;

### DANCE

1-2 Strut, —, 2, —; 3, —, 4, — to BUTTERFLY facing WALL;

3-4 Vine Side, —, Behind, —; Side, —, Tch, —;

5-6 OPEN facing LOD Strut, —, 2, —; 3, —, 4, — to BUTTERFLY;

7-8 Vine RLOD Side, —, Behind, —; Side, —, Tch, — to RIGHT HAND STAR with Partner in ALAMO Circle M facing WALL; Balance Fwd, —, Tch, —; Bal Back, —, Tch, —;

9-10 Star R 1/2, —, 2, —; 3, —, 4, —;

11-12 ALAMO STYLE M facing COH Bal Fwd, —, Tch, —; Back, —, Tch, —;

13-14 Star L 1/4, —, 2, —; Turn to OPEN with Corner for new Partner, —, 2, —;

SEQUENCE: Dance four times thru plus ending. Ending: Walk fwd 4 steps, Twirl and Ack.



In spite of a concerted effort to check the material appearing in the Workshop section, sometimes errors do slip by us. Four proofreaders check every dance and each pattern is test-danced at least once for danceability.

### **VEERY NICE**

By Mac Parker, Arlington, Virginia

Heads curlique, boys run  
 Swing thru, boys trade  
 Spin the top, girls trade  
 Right and left thru  
 Flutter wheel, sweep a quarter  
 Veer left, make a two faced line  
 Couples circulate, wheel and deal  
 Dive thru, veer left  
 Veer right, allemande left

### **FLIP FLOP**

By Ron Mineau, Arroyo Grande, California

Sides flutter wheel, curlique  
 Walk and dodge  
 Right and left thru, do sa do  
 Flip back, walk and dodge  
 Partner trade, slide thru  
 \*Allemande left (or)  
 Swing thru, boys run  
 Tag the line right  
 Wheel and deal, curlique  
 Scoot back, walk and dodge  
 Bend the line  
 Right and left thru  
 Pass thru, wheel and deal  
 Square thru three quarters  
 Allemande left

Dewey Glass, Montgomery, Alabama sent us the following two dances.

### **EASY STAR RIGHT (23)**

Heads make a right hand star  
 Back by the left  
 Pick up your corner, star promenade  
 Back out and circle left  
 Four men to the middle and back  
 A right hand star to the corner  
 Left allemande

### **SQUARE STAR (47)**

Head ladies chain  
 Same two ladies chain to the right  
 Heads square thru four hands  
 Star thru, left allemande

Here are a couple of dances using the Curlique and Flutter Wheel. They are by MSgt. Henry Merchant, APO San Francisco.

Heads flutter wheel, curlique  
 Boys run around that girl, circle four  
 Head gents break to lines  
 Right and left thru, curlique  
 Boys run again, California twirl  
 Pass thru, left allemande

Four ladies chain, heads flutter wheel  
 Curlique, boys run right  
 Circle up four, head gents break  
 Star thru, dive thru  
 Centers pass thru, curlique  
 Boys run right, bend the line  
 Cross trail, left allemande

These two dances were written by Darrell Hedgecock, Warren, Michigan.

### **SKIP ONE GIRL (73)**

Sides promenade three quarters  
 Heads spin the top, star thru  
 California twirl  
 Double pass thru, cloverleaf  
 Double pass thru, peel off  
 Slide thru, cloverleaf  
 Centers pass thru  
 Left allemande, promenade  
 Heads wheel around  
 Cross trail thru  
 Skip one girl, box the gnat  
 Right and left grand

### **MERRY**

Heads flutter wheel, sweep a quarter  
 Partner trade, centers in  
 Cast off three quarters  
 Ends trade, centers swing thru  
 Then turn thru  
 Cast off three quarters  
 Ends trade, lines pass thru  
 Tag the line, cloverleaf  
 Centers pass thru  
 Spin the top, swing thru  
 Slide thru, dive thru  
 Swat the flea, left swing thru  
 Center four step thru  
 Allemande left

### **SINGING CALL\***

### **SEND NO ROSES**

By Art Springer, Tampa, Florida

Record: Lightning S #5020, Flip Instrumental  
 with Art Springer

OPENER, MIDDLE BREAK, ENDING

Circle left I would send her a rose  
 When I couldn't make it home  
 Left allemande curlique girls run right  
 Left allemande weave the ring  
 But roses couldn't hold her tight  
 Do sa do promenade I can hear baby say  
 Send no roses today

FIGURE:

One and three square thru  
 Around your corner do sa do  
 Swing thru boys run  
 Tag the line cloverleaf girls  
 Square thru three quarters round  
 Swing your corner promenade  
 I can hear baby say  
 Send no roses today

SEQUENCE: Opener, Figure twice, Middle break,  
 Figure twice, Ending.



## TAKE A GOOD LOOK

The descriptions and diagrams of Scoot Back appear on page 18. Here are a few drills starting with the regular version and progressing to the more complex. These figures came from the notebook of Ken Kernen, SQUARE DANCING staff.

Heads curlique, boys run  
Spin chain thru, girls circulate  
Scoot back, swing thru  
Boys run, wheel and deal  
Left allemande

Heads flutter wheel  
Sweep a quarter, pass thru  
Swing thru  
Boys only scoot back  
Swing thru  
Girls only, scoot back  
Swing thru, boys run  
Wheel and deal  
Left allemande

Heads star thru, frontier whirl  
Do sa do to an ocean wave  
Scoot back  
Boys only scoot back  
Everyone scoot back  
Girls only scoot back  
Curlique, scoot back  
Boys run, slide thru  
Left allemande

Heads star thru  
Pass thru  
Swing thru, scoot back  
All eight circulate  
Spin the top  
Turn thru, line of four  
Bend the line  
Half square thru  
Trade by, left allemande

Heads lead right  
Circle to a line  
Star thru  
Do sa do to an ocean wave  
Centers only scoot back  
Everybody scoot back  
Centers only scoot back  
Everybody scoot back  
Pass thru, left allemande

Allemande left, alamo style  
Swing half by the right  
U turn back  
Heads only scoot back  
(head boys in the middle)  
Sides only scoot back  
Heads scoot back  
Sides scoot back  
Swing thru, curlique  
U turn back, Left allemande

Allemande left, alamo style  
Heads scoot back  
Sides scoot back  
Heads scoot back  
Sides scoot back  
Left allemande

Heads square thru  
Do sa do to an ocean wave  
Scoot back  
Scoot back again  
Right and left thru, dive thru  
Square thru three quarters  
Left allemande

Try these two breaks by Bruce Welsh, New Orleans, Louisiana.

Circle left  
Head men take your corner  
Go up to middle and back  
Box the gnat  
Right and left thru  
Flutter wheel sweep one quarter  
Allemande left

Side ladies chain, circle eight  
Head men take new corners  
Go up and back, spin the top  
Girls run, wheel and deal  
Sweep one quarter, cross trail  
Go right and left grand

## SINGING CALL \*

### SOMEBODY LOVES YOU (47)

By Monty Wilson, Malibu, California

Record: MacGregor #2139, Flip Instrumental  
with Monty Wilson

OPENER, MIDDLE BREAK, ENDING

Circle to the left  
Somebody loves you I want you to know  
Wants to be near you wherever you go  
Walk all around that corner girl  
See saw round your own  
Left allemande the corner  
Weave the ring you roam  
Somebody loves you each hour of the day  
Do sa do that lady promenade that way  
Somebody loves you oh why can't you see  
And that somebody is me

FIGURE:

One and three you square thru  
Four hands around you go  
Right and left thru the outside two  
And turn the girl you know  
Dive thru pass thru star thru and then  
You do the right and left thru and  
Turn the girl my friend  
Square thru four hands  
Four hands around I say walk by one  
Swing the next and promenade that way  
Somebody loves you oh why can't you see  
That that somebody is me

SEQUENCE: Opener, Figure twice, Middle break,  
Figure twice, Ending.



### CHANGE WHAT

By Trent Keith, Memphis, Tennessee

Heads half square thru  
Right and left thru  
Swing thru, men trade  
Curlique, men run  
Right and left thru  
Square thru four hands  
Trade by, right and left thru  
Do sa do, swing thru  
Men trade, curlique  
Change hands, left allemande

Bob McCarron, Stoughton, Massachusetts, uses Dixie Style to an Ocean Wave in the following two dances.

Heads lead right, circle to lines  
Right and left thru  
Ladies lead dixie style to ocean wave  
Girls circulate, boys trade  
Left swing thru, girls run  
Couples circulate, wheel and deal  
Sweep one quarter  
Right and left thru  
Ladies lead dixie style to ocean wave  
All eight circulate, allemande

(71)

Heads lead right, circle to lines  
Right and left thru  
Ladies lead dixie style to ocean wave  
Left swing thru, girls run  
Bend the line, pass thru  
Wheel and deal, centers pass thru  
Slide thru, box the gnat  
Boys only left turn thru  
Box the gnat cross trail thru  
Allemande left

### CONTRA CORNER

#### SHADRACK'S DELIGHT

By Tony Parkes

Formation: 1—3—5 etc. couples active and crossed over

Record: Any well phrased 64 count Jig

Note: This is a fine dance utilizing the action now called "Ocean Wave" as it was originally intended to be danced—with a four count balance. Try a Scottish Jig (Jimmy Shand's band for example) at the recorded tempo and it is a delight. The dance was named for Betty and "Shadrack" McDermid.

Intro — — — —, With the one below do sa do

1-8 — — — —, Right to the corners and balance four

9-16 — — Turn right half, — — balance four

17-24 — — Men turn left half, — — swing your own

25-32 — — — —, Put her on right go down in fours

33-40 — — Wheel turn, — — come back to place

41-48 — — Cast off, — — right and left thru

49-56 — — — —, With the music ladies chain

### SWEEP AWAY

By Thor Sigurdson, Emerson, Manitoba, Canada

Head ladies chain  
Sides right and left thru  
Heads right and left thru  
Ladies lead flutter wheel and  
Sweep one quarter, pass thru  
Slide thru careful pop  
Spin the top and boys run  
Wheel and deal and  
Sweep one quarter and one quarter more  
Square thru three quarters  
Then trade by  
Square thru three quarters and  
Do a courtesy turn  
Sweep one quarter to the right  
Cross trail to the center  
Left allemande

### NO CURLIQUE

By Art Shepherd, Christchurch, New Zealand

Heads box the gnat form an ocean wave  
Cast right three quarters round  
Boys run right and sweep a quarter left  
Up and back box the gnat  
Form an ocean wave  
Cast right three quarters round  
Single circulate double  
Cast right three quarters round  
Spin the top, turn thru  
Trade by, pass to the center  
Square thru three quarters  
Allemande left

### SINGING CALL

#### BROAD MINDED MAN (72)

By Johnny Wykoff, Indianapolis, Indiana

Record: Blue Star #1969, Flip Instrumental with Johnny Wykoff

OPENER, MIDDLE BREAK, ENDING

Sides face grand square

I've been a rascal since

The day I was born

Oh what a good life I've had reverse

I've got more memories than leaves

On a tree and I owe it all to my Dad

Circle left Daddy was a broad minded man

Left allemande come back do sa do

Promenade I want to be like Dad

In every way I can

I try to be a broad minded man

FIGURE:

One and three square thru four hands

Around you go out to corner do sa do

You do a spin chain thru

Girls circulate two places

Now watch the boys smile as they go

Boys run right circle eight

To the left around the ring

Swing that corner girl promenade

I want to be like Dad in every way I can

I try to be a broad minded man

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



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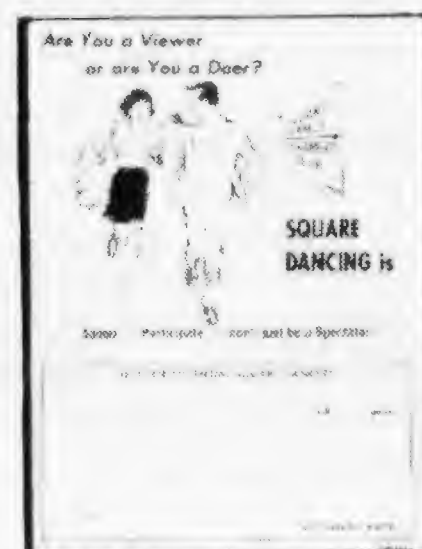
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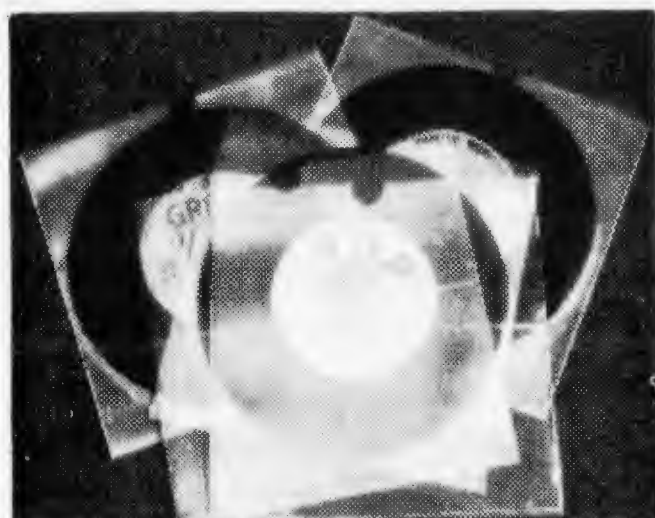
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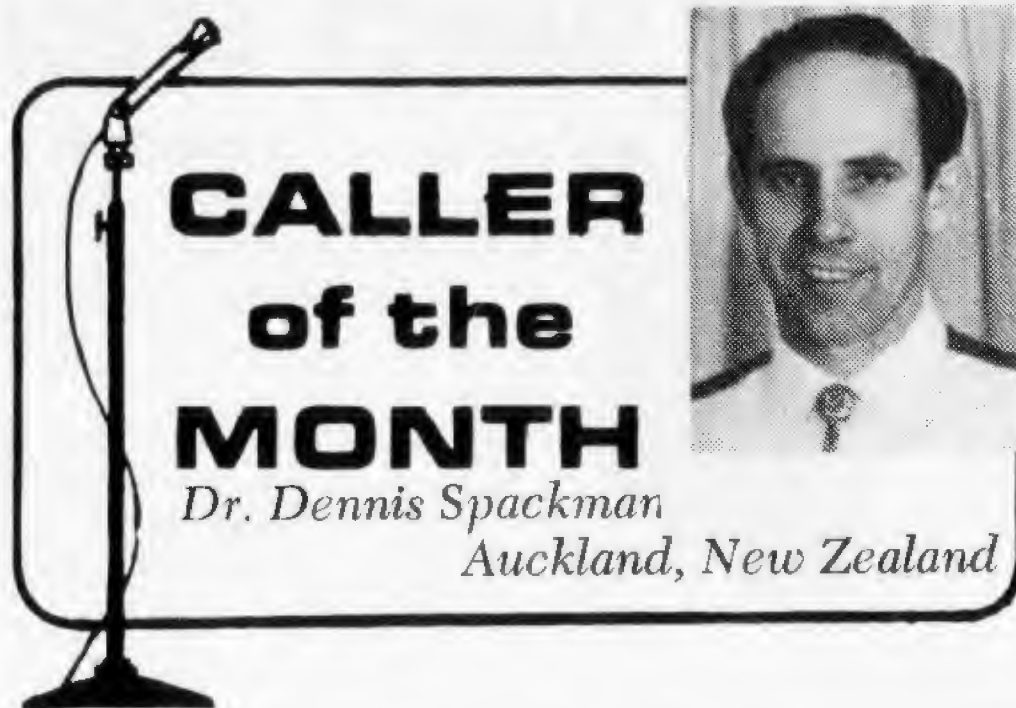
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Bruce 'n Shirley still have some week-day openings during their Spring Tour in April & May of 1974. For info write SHIRLEY JOHNSON, P.O. BOX 418, SANTA BARBARA, CALIF. 93102.



**CALLER  
 of the  
 MONTH**

Dr. Dennis Spackman  
 Auckland, New Zealand

**W**AY "DOWN UNDER" in "The Land of the Long White Cloud"—New Zealand—is a fine caller, Dr. Dennis Spackman. Dennis was first introduced to square dancing (traditional) while attending Medical School in Dunedin. He says he went along to the Physical Education School for square dancing in order to keep warm. How's that for a reason for taking up square dancing?

It was not until 1966, however, that Dennis had an opportunity to renew his interest in the activity. He was recreation director for his church youth group and conducted "Klondike Nights" at which he introduced traditional square dancing. During one of these evenings a teenager produced a magazine article regarding square dancing and the work being done in the field by Art and Blanche Shepherd.

After many phone calls, flying visits, numerous tapes and two years of faithful study, Dennis opened the Hillsborough Square Dance Learners' Club. In two years the club grew to 18 squares and in 1972 grew to 30 squares.

Dennis has been on the staff of the New Zealand Square and Round Dance Convention for two years, is editor of the Callers and

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Tutors Association's quarterly magazine (The Journal) and calls for his class and club two evenings each week. All this and a busy medical practice!

Dennis and his wife, Rowan, also conduct a "dead easy" round dance class. The Spackmans have four children, three girls and a boy.

Dennis and Rowan have done a fine job of getting square dancing "going" in Auckland and are completely dedicated to the activity.

**(LETTERS, continued from page 3)**

provide not only the historic, positive statement of the happiness of a people through an art form, but a great incentive and return to the qualities often found missing in the dance world today. For, to those who love it, the Dance becomes a Way of Life through the constant, delighted search for that "something" which lies beyond the mechanics and mere basics. That "something" is real style, real beauty, and real joy.

Carlotta Hegemann  
San Antonio, Texas

Dear Editor:

The Salt Lake City Convention was the third National we've attended. Although the Salt Palace was beautiful and parking excellent, there were two things that really got us down—lack of programs and California dancers. If you hadn't ordered the program book when you registered, you were out of luck. Even the desk had only one or two battered copies. Not much fun to find you'd missed your favorite caller by five minutes. Somebody goofed! As to California dancers, they are good but no better than most people from

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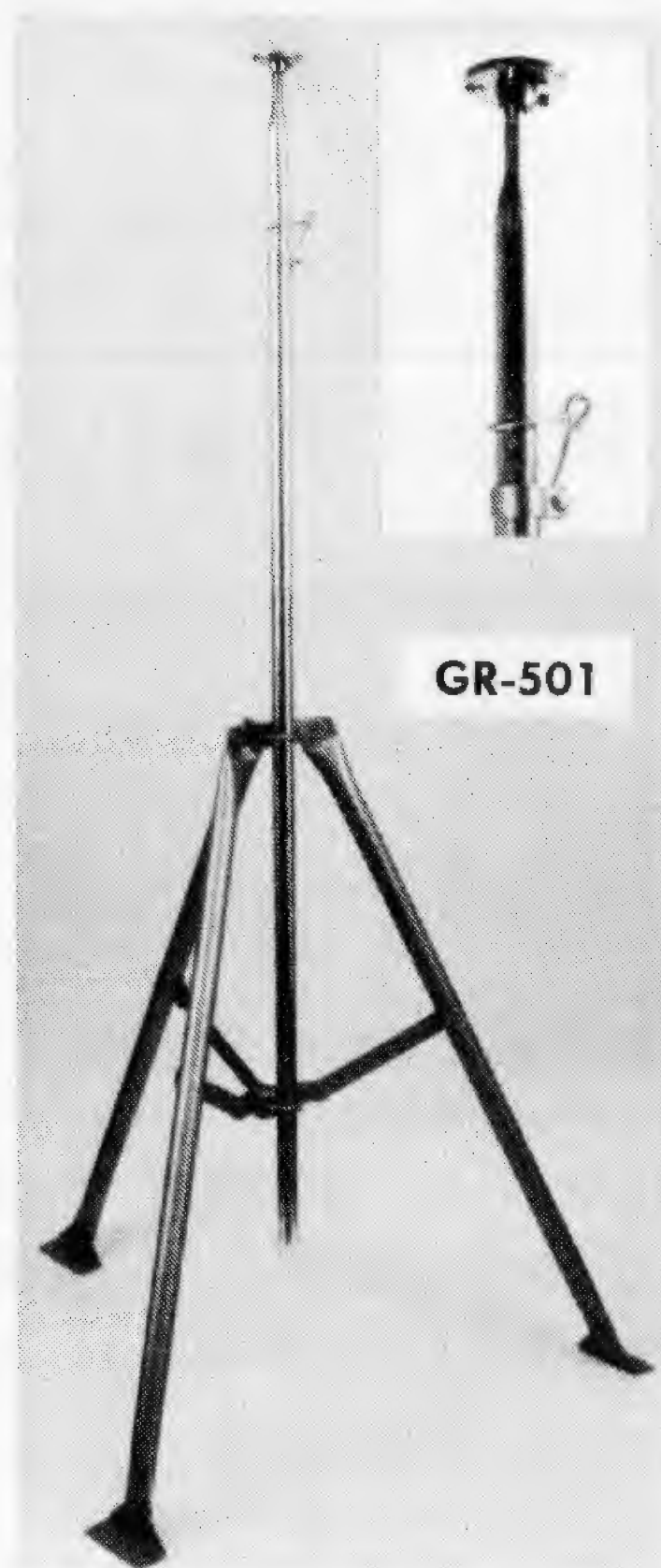
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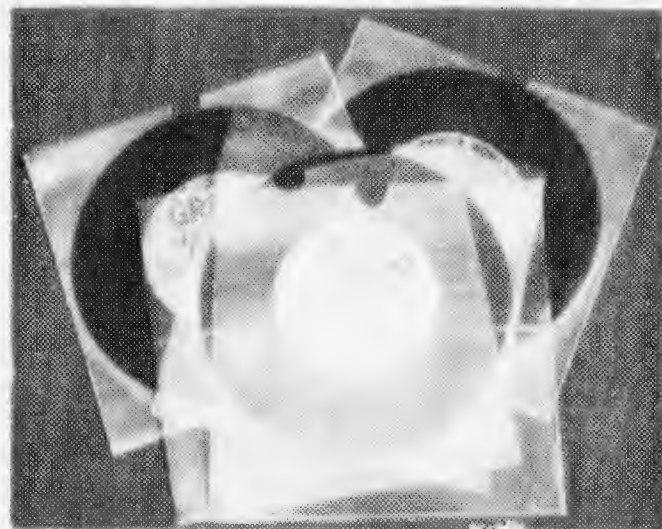
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other states and they aren't in it with Canadians for courtesy and smoothness. Whenever a do sa do was called these people came at you with a wild look in their eye, one hand in the air, the other grabbing at your waist, and went into a sort of "Highland Fling" or "Sombbrero" type of thing. If you didn't respond they acted like you were from the dark ages. What goes on out there? We talk about standardization and I'm all for it. A National is impossible without it. And I've nothing against unorthodox moves in the privacy of your own square with people you know, but I'd never try something offbeat with strangers. Now—if California dancers want to use this crazy thing, let the caller call it! We'll be glad to spin them right into the ground. But I resent trying to back around some female who is making like a Texas Tornado. It isn't always easy to back around another dancer on a crowded floor but this is a basic; it's taught and accepted everywhere, and people have no business using this other movement on those from other areas without warning. While other surrounding areas used it a bit, it was mainly the people from California who were the worst offenders and proud of it! Needless to say, many of us avoided the California badge and I'd never go to a National in that area again until they are ready to play by the rules.

Fred Goldstone  
Grafton, North Dakota

Dear Editor:

I have two classes and a club I call for. The Snowbirds' class meets twice a week in order to graduate in the few months they're here. When they return home and dance, at times they run into the very things you're trying to prevent. Last night I was introduced—by an

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out of town caller—to a thing called “Motivate” which is typical of the movements that will make many dancers do just that—motivate out of the square dance world. Certainly I teach more than 75 basics. Flutter Wheel, Walk and Dodge, Curlique and others are practical, smooth and can be remembered. But to combine so many basic movements and to give them a name for the combination is ridiculous—with nothing gained and nothing new learned. We can do without them much easier than we can do without the dancers that such stuff runs off.

Wylie Breeman  
Yuma, Arizona

Dear Editor:

I am a caller for four clubs and I really look forward to receiving my “Sets in Order” each month. I don’t see how you could improve it. It’s really wonderful.

William Dunn  
Murray, Kentucky

Dear Editor:

Just had to write and say “Thanks” for the Directory of Dancers’ Associations listed in your SQUARE DANCING magazine. Also, a special “thank you” to Eugene and Irene Dunn of St. Louis. On September 15 I wrote to Eugene and Irene and asked them if they would call my daughter and son-in-law, Deanna and Dave Orrock (also of St. Louis) and tell them where they could take square dance lessons. Deanna danced when she was a teen and enjoyed it so much. I knew she and Dave would enjoy square dancing but didn’t know where they could take lessons. Eugene and Irene received my letter on September 18th and had Deanna and Dave at square dance lessons that very evening. What service! It

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May 25-26	Dean Kirkham, Idaho Falls, Idaho
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June 8	Jason Shobe, Lewistown, Mt.
June 11-12	Bart Bartlett, Livingston, Mt.
June 17-22	Wayne Guss, Omaha, Nebraska
June 24-29	Bill Brandon, Idaho Falls, Idaho
July 1-6	Renny Mann, Ogden, Utah
July 8-13	Clyde Anderson, Rexburg, Idaho
July 15-20	Val Glover, Ogden, Utah
July 22-27	Clarence Eskridge, Ogden, Utah
July 29, Aug. 3	Fred Brown, Vernal, Utah
Aug. 5-10	Garth Pierce, Ogden, Utah
Aug. 12-17	Frank Sanders, Ogden, Utah
Aug. 19-24	Maury Fox, Helena, Montana
Aug. 26-31	Ross & Penny Crispino, Nampa, ID

proves again that square dancers are great!  
Opal Hallman  
Bremerton, Washington

### ON COSTUMES AT THE NATIONAL

Dear Editor:

There have been a number of letters objecting to people coming to the National Square Dance Convention in wrong types of clothing. There is just one thing to do—state in the advertising that no one will be admitted on the dance floor who does not have on square dance outfits. That has been the custom in

folk dance affairs. No costume—no dancing.  
Margaret Dormeyer  
San Francisco, California

Dear Editor:

In response to a letter in the October, 1973, issue of SQUARE DANCING about shorts, mini skirts, dirty shoes and dirty jeans—was I at the same Convention? Outside of spectators, in none of the squares in which I danced were people dressed other than in square dance clothes. I have asked several friends who were at the same Convention and they feel



## Dancers—Is Insufficient Practice Holding You Back?

Has square dancing somehow not been as much fun for you as it ought to be because you never got quite enough practice in the fundamentals, Or would you like to join a club where the dancing is "advanced" but there just isn't any advanced workshop you can get to? Then try these TWO-COUPLE TAPES and get the practice you need right at home.

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the same as I do.

Red and Louise Gambill  
Columbus, Ohio

magazine.

Johnny and Janie Creel  
Metairie, Louisiana

Dear Editor:

What a happy coincidence! Today is our 25th Wedding Anniversary and SQUARE DANCING magazine's 25th Anniversary. It was also a special pleasure at this time to have my latest recording "Blue Moon of Kentucky" printed in the Workshop section. We are looking forward to sharing many more years (and anniversaries) with you and your excellent

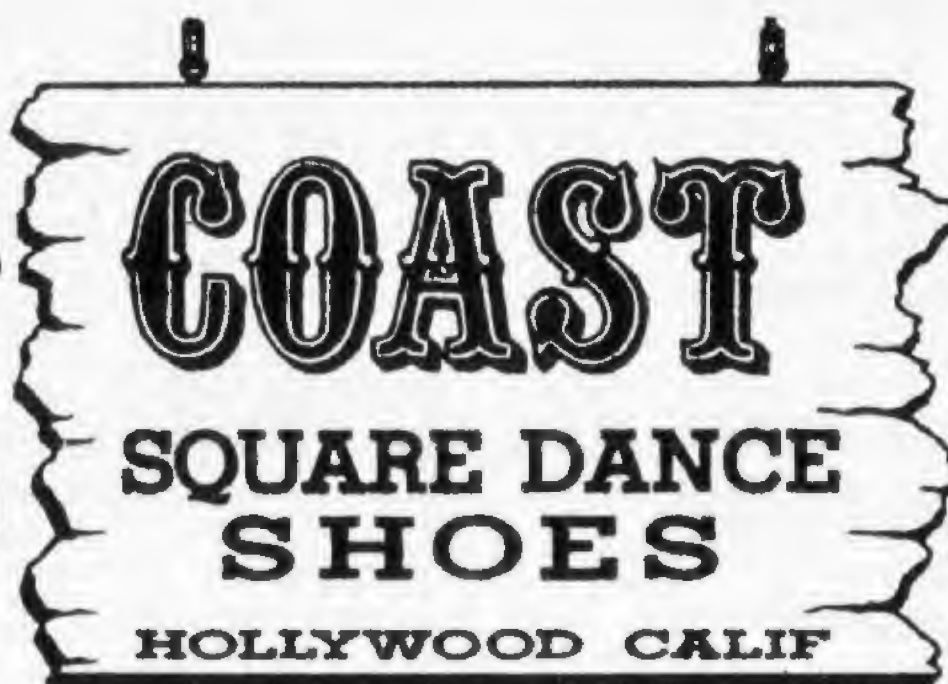
#### OUR THANKS

To all the many friends of SQUARE DANCING who have sent acknowledgments and congratulations on our 25th Anniversary, we say a most heartfelt "Thank You." It's been a great and wonderful 25 years and we hope that The American Square Dance Society can continue to promote, protect and perpetuate this activity for many more.

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## SINGING CALLS

### BROAD MINDED MAN — Blue Star 1969

Key: C      Tempo: 132      Range: HA  
Caller: Johnny Wykoff      LA

Synopsis: Complete call printed in Workshop.  
Comment: A good singing tune with a story to tell. The dance is well timed. Xylophone, Piano, Drums, Bass, Clarinet and Guitar add a smooth background of music.

Rating: ☆☆☆+

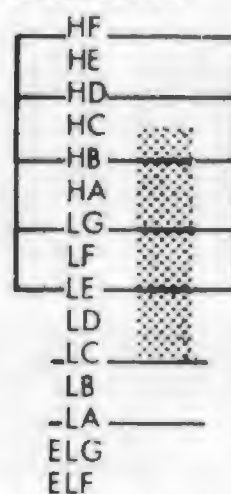
### ALBERTA BOUND — Windsor 5026

Key: C      Tempo: 128      Range: HC  
Caller: Don Gibson      LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — allemande left — box the gnat at home — same girl left allemande — weave ring — do sa do promenade (Figure) One and three go up and back — flutter wheel — curlique — walk and dodge — swing thru with outside two — men run right — tag the line — all turn right —

## HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



wheel and deal — pass thru — turn back —  
swing corner — promenade.

**Comment:** A country western song with a lilting  
beat and a contemporary action that keeps  
the dancer thinking and moving from Curli-  
que, Walk and Dodge, Swing Thru, Tag the  
Line, Wheel and Deal, etc. Rating: ☆☆☆+

# **DO WHAT YOU DO WELL — Swinging Square 2364**

**Key:** C      **Tempo:** 132      **Range:** HC  
**Caller:** Bill Owsley      **LC**

**Synopsis:** (Break) Four ladies promenade one  
time around — swing at home — join hands  
circle left — left allemande — weave ring —  
do sa do — promenade (Figure) Heads square  
thru four hands — do sa do outside two —  
make an ocean wave — swing thru — boys  
trade — box the gnat — right and left thru —  
star thru — slide thru — swing corner — left  
allemande — promenade.

**Comment:** Blue Star accompaniment to an old  
favorite of years ago, (I won't say how many).  
A good lively tune and pattern not too diffi-  
cult for most levels. Rating: ☆☆☆

# **TAKE YOUR GIRLIE POMENADING — Lore 1144**

**Key:** A Flat      **Tempo:** 130      **Range:** HC  
**Caller:** Stan Ruebell      **LB Flat**

**Synopsis:** (Break) Four ladies chain — join  
hands circle left — allemande left allemande  
thar — right and left and star — men to  
middle — back up boys — shoot star — right  
and left around you go — meet lady and  
promenade (Figure) Heads promenade half-  
way — into middle — square thru four  
hands — do sa do — swing thru — swing thru

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More Dealers Follow On Page 73



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## 13th INTERNATIONAL SQUARE DANCE CONVENTION

again — pass thru — trade by — corner swing — promenade.

**Comment:** Blue Star Rhythmaire accompaniment. A good tune to sing and an active pattern that moves the dancer right along. (Double swing thru to a pass thru and trade by).

Rating: ☆☆☆

### CRYING ON MY SHOULDER — Blue Star 1968

Key: G Tempo: 132 Range: HD

Caller: Marshall Flippo LC

**Synopsis:** (Break) Walk around corner — see saw own — join hands circle left — left allemande — weave ring — do sa do — left allemande — promenade (Figure) Head two pass thru — separate round two — make a line — go forward and back — star thru — center two square thru three quarters — centers in — cast off three quarters — slide thru — center two square thru three quarters — swing corner — promenade her.

**Comment:** A good old smoothie number, well timed with a basic pattern that flows well. Xylophone, Piano, Clarinet, Drums, Bass and Guitar.

Rating: ☆☆☆+

### SOMEBODY LOVES YOU — MacGregor 2139

Key: C Tempo: 128 Range: HA

Caller: Monty Wilson LB

**Synopsis:** Complete call printed in Workshop.

**Comment:** One of the best from a few years ago brought back with a new pattern. Accordion, Bass, Guitar, Drums, and Piano give a nice swing accompaniment. Pattern flows well. Try it.

Rating: ☆☆☆

### FIDDLIN' MAN — Windsor 5030

Key: C Tempo: 132 Range: HD

Caller: Marv Lindner LG

**Synopsis:** (Opener) Sides face grand square — everybody swing — left allemande — weave ring — do sa do (Break) All four ladies chain — circle left — allemande left — allemande thar — right and left form a star — shoot star — right and left grand (Figure) One and

**MAY 9, 10, 11, 1974**

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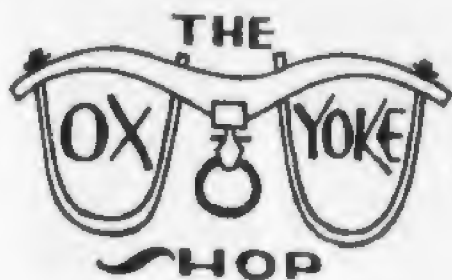
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three promenade halfway — square thru four  
hands — right and left thru — eight chain  
two — right and left thru — dive thru —  
square thru three quarters — swing corner.  
**Comment:** A tune with a western flavor all the  
way, Guitar, Trumpet, Fiddle, Piano, Bass and  
rhythm chuck. Lots of music and a pattern  
that moves right along. Not too difficult.

Rating: ☆☆☆

### HUMPTY DUMPTY HEART — Swinging Square 2363

Key: B Flat      Tempo: 132      Range: HC  
Caller: Rocky Strickland      LB Flat  
Synopsis: (Opener) Circle left — allemande left

— home do sa do — left allemande — weave  
ring — do sa do — promenade (Break) Four  
ladies chain — join hands circle left — rolla-  
way half sashay — circle left — rollaway —  
weave ring — do sa do — promenade (Fig-  
ure) Head couples promenade three quarters  
— two and four right and left thru — double  
pass thru — first left — next right — right  
and left thru — star thru — pass thru — left  
allemande — come back do sa do — prome-  
nade.

**Comment:** A nursery rhyme type of song with  
a simple basic pattern that moves right along  
at a nice clip for all dance levels.

Rating: ☆☆☆

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ring — do sa do — promenade.

**Comment:** A country tune from the south with a southern beat and some tricky phrasing. You may like it, try it! An easy action pattern moves it right along.

Rating: ☆☆☆

**MARSHMALLOW WORLD — MacGregor 2138**

**Key: C** **Tempo: 128** **Range: HD**  
**Caller: Kenny McNabb** **LA**

**Synopsis:** (Break) Circle left — left allemande corner — turn thru at home — allemande left corner — weave ring — do sa do — promenade (Figure) Heads promenade three quarters — sides do sa do — pass thru — flutter

wheel — square thru three quarters — corner swing — left allemande new corner — weave ring — promenade

**Comment:** A cute novelty type song with a contemporary action pattern not too difficult. Guitar, Clarinet, Drums, Bass and Piano give a flowing accompaniment to complement the song.

Rating: ☆☆☆+

**SEND NO ROSES — Lightning S 5020**

**Key: E** **Tempo: 128** **Range: HB**  
**Caller: Art Springer** **LB**

**Synopsis:** Complete call printed in Workshop.

**Comment:** A number with a bouncy beat. Lots



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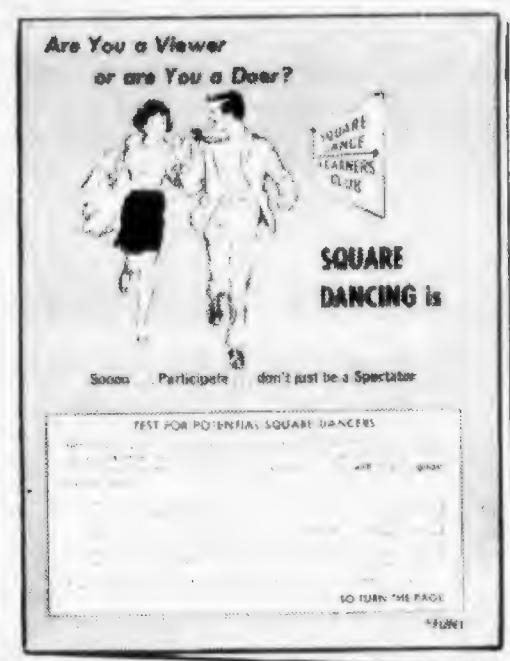
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Rating: ☆☆☆

**WHO'S IN THE STRAWBERRY PATCH WITH**  
**SALLY — Windsor 5032**

Key: G Tempo: 130 Range: HD  
Caller: Shelby Dawson LB

Synopsis: Complete call printed in Workshop.  
Comment: A cute turn of the century number,  
words and all. A nice comfortable beat that  
lets the dancer relax while moving right along.  
Rating: ☆☆☆+

## HOEDOWNS

**LOU'S CABBAGE — Blue Star 1971**

Key: A Tempo: 132  
Music: The Fontana Ramblers—Fiddle, Bass,  
Drums, Guitar

Comment: Traditional Fiddle hoedown.

**WORKING MAN'S BLUES — Flip side to Lou's**  
Cabbage

Key: A Tempo: 132  
Music: The Fontana Ramblers — Guitar, Jew's  
Harp, Bass, Drums

Comment: Swinging western beat number.

Rating: ☆☆☆+

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(**FUN-NIGHTER**, continued from page 13)

Nick Petrone of Adelphi, Maryland. *Result:* At the end of the dance 4 squares of "inexperienced" dancers indicated interest in having Nick start a class for them and others. (He already had two classes well underway.)

Caller Jim Schnabel, Alexandria, Virginia, who played a key role in developing the Fun-Nighter program, is of the opinion that this method is more effective than anything that has been tried in the past. Jim has never seen so much action and interest in classes in the

13 years he has been in the Area.

The guidelines for the Fun-Nighters were developed in the Spring of 1973 and "field tested" at a Chi Sigma Sorority square dance party in Silver Spring, Maryland, on June 14. More than 100 business women and housewives attended the party and more than one-half of them participated in the dancing called by Charlie Govsky, Rockville, Maryland, President of NCASDLA. The Fun-Nighter materials included an attractive brochure prepared by Charlie and it is entitled "Giving a Square

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Dance Party for Non-Dancers."

Following the field testing, the "how you do it" kit of instructions were mailed by WASCA to all callers and to about 1800 area dancers, with the suggestion that they might interest various organizations to which they belonged in sponsoring a square dance party. Copies of the brochure and the guidelines may be obtained by contacting WASCA President Andy and Marcena Truelson, 4702 Locust Hill Court, Bethesda, Md. 20014.

Have you a solution to doubling the dancers?

## WORKING with YOUNG PEOPLE

*By J.K. and Genevieve Fancher,  
Harrison, Arkansas*

*To all those who regularly work with young people in square dancing, the views of a couple who have just had their first taste in this field may prove enlightening. Many of these observations are "old hat" to the veteran and many*

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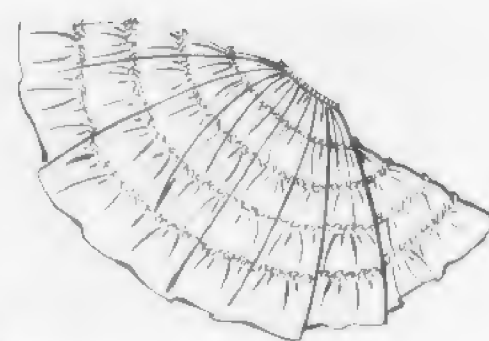
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of the problems pointed out in this article may not be a problem at all to someone who has worked with young people for a number of years. We invite you to read this and then, in view of your own experience, send us your thoughts relative to working with the teens and pre-teens—Editor.

**W**E HAVE JUST FINISHED our first square dance class, children from age 8 through 13. Out of a class of 25, all except three finished 50 basics. 10 of these youngsters are still dancing with the group in spite of con-

flicts in other activities. They have now finished 25 extended basics.

It seems that not many square dance callers want to work with our young ones. If they would only stop to realize what they are doing toward helping children to develop their whole bodies and minds into more useful, better adjusted, and happier adults, it's difficult to see how they could turn down an opportunity like this, especially if they love children.

Children's lives are precious, fleeting as the morning mist, but oh, so beautiful! In working

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with our children, we became the richest people in the world. We don't measure our wealth by dollars, but by the memories. In thinking back, we recall how we would have loved to have had something really exciting and fun to do when we were the age of some of these youngsters. You see, square dancing is a lot of fun, but more than that it develops the whole body and mind (the whole person).

Many things happen through life that mold a personality. When children start to school they have to learn to get along with others,

maybe for the first time in their lives. Square dancing is a school of learning. They have a schedule to meet and they are committed to make the very best square dancers that they can. Each one is an individual, but we encourage them to be the very best YOU that's possible.

We have seen children's personalities change from some who thought the whole world was picking on them to little gentlemen, leaders, etc. The association of the group together has really been great. Here are a bunch of kids

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who know they will have to get along because after the first display of temperament they were told they would not be enemies at our house. It was up to them to decide whether they liked square dancing well enough to forget their fussing. You see, it is different from grade school in this way. They didn't have to come. Some children have problems getting along with brothers and sisters because of parents. Some parents have problems that cause a child to be hostile toward others. To be easily upset or discouraged is the game of

the day. Everyone likes to blame someone else for their mistakes.

Some things we found to be common in the age group 8 to 11:

The first night neither boys or girls wanted to take hold of hands in a right and left grand.

They have a bad hangup on any body contact with the opposite sex. Girls especially want to hang on to each other. They move in groups. None will step out and do anything on their own, for fear of being laughed at. Swing-ing has to be taught in a matter of fact manner.

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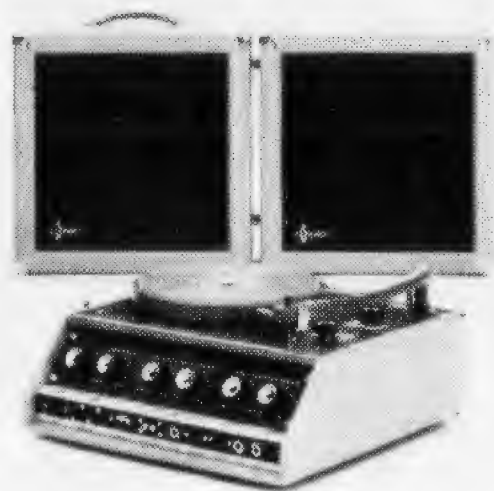
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the popular dances. Some don't want others to copy their ideas. They like to bring their favorite records and try them out (some parents don't allow this at home). Individual dances are popular with boys if they aren't forced into getting out there before they have watched it awhile. Boys seem more at ease in line dances like Amos Moses. Strength in numbers, I guess.

Children do become influenced by parent's ideas, more than they think. They want adults to be interested in what they do and think.

They are all proud of what they learn and want to show off before their parents.

#### DIRECTORY INFORMATION

Although we are combining a number of directories which will appear in the August issue of SQUARE DANCING, we will still continue some of the listings in various issues during other months. In April we will be publishing the annual Vacations Directory. May is the month for Summer Dancing, while Big Events will be the feature directory each March.

## KALOX-Belco-Longhorn

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 K-1152 "LOVE SURE FEELS GOOD" Flip/Inst. Caller: Vaughn Parrish  
 K-1151 "CHARLIE'S POLKA" Flip/Inst. Caller: Vaughn Parrish

#### NEW ON LONGHORN

LH-1002 "DOWN IN COLUMBUS GEORGIA" Flip/Inst. Caller: Jim Hayes

#### LATEST RELEASES ON LONGHORN

LH-1001 "YOU TOOK THE RAMBLIN OUT OF ME" Flip/Inst. Caller: Louis Callhoun  
 LH-199 "KATY DID" Flip/Inst. Caller: Lee Swain

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B-257 "MARTHA ELLEN JENKINS" Two-Step By: C.O. & Chris Guest  
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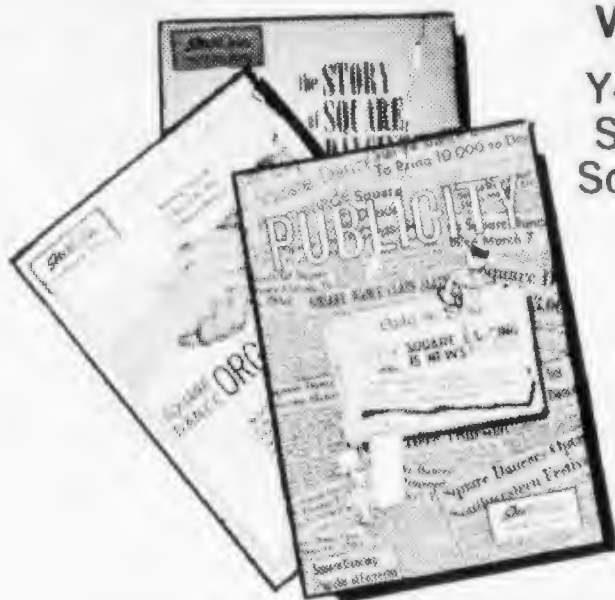


VAUGHN  
PARRISH



JIM  
HAYES



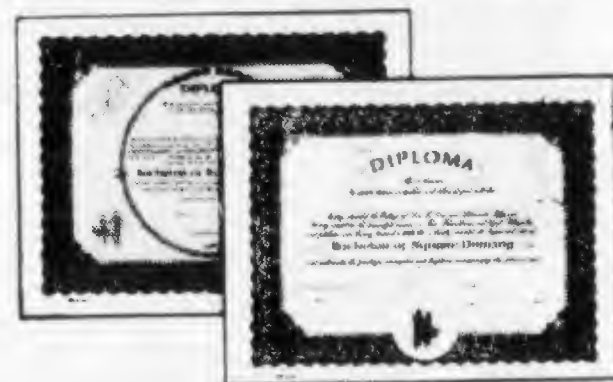


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 SOCIETY**

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## Square Verse—*Beryl Frank*

### Ouch

Rain doesn't stop me  
 And neither does snow  
 But you sure can  
 When your boot's on my toe!

### Helping Hand

Remember you're strong  
 And be gentle, my love  
 Or your pat on the back  
 May turn into a shove.

### Which Way Did She Go?

Hold on to your taw  
 As you go through the square  
 Else you will be here  
 And she will be there.

### The Fashion Plate

His problem is not simple and  
 It causes him to frown  
 His only pair of square dance boots  
 Are black—his pants are brown.

### Memory Bank Blank

There seems to be no reason  
 But this is my awful plight  
 The figure I knew well last week  
 I cannot do tonight.

## THE OTHER SIDE OF THE MIKE

The "HOW" Book of  
 Square Dance Calling by Bill Peters

The first really complete guidebook  
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### NEVER BEFORE A BOOK LIKE THIS!

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- How to acquire successful timing techniques
- How to memorize and retain square dance figures and patterns
- How to develop and use sight calling techniques
- How to work with square dance music — And how to make it work for you
- How to select and present singing calls (the most detailed outline of this subject ever presented)
- How to project emphasis and command
- How to plan and present an effective square dance program
- The art and science of square dance teaching
- How to organize and conduct a beginners' class
- The techniques of square dance leadership
- How to become an effective caller showman
- The role of the Caller's Taw
- Special instructions for female callers
- How to study and practice calling skills
- How to get started as a caller.



# scope records PRESENTS

## Recent Releases

- SC 577 This Train
- SC 576 John Henry
- SC 575 I Saw Your Face In The Moon
- SC 574 Spokane Motel Blues
- SC 573 Mm Mm Good
- SC 572 Sunrise-Sunset
- SC 571 Helena Polka

## SC 578 "GIVE ME FIVE MINUTES MORE"

Caller: Jeanne Moody

### Hoedowns to Swing By

- SC 314 Wake Up Jacob/  
Heck Among The Herd
- SC 313 Katy/Bubbles
- SC 312 San Luis Ramble/Handy
- SC 311 Ruby/Ruby's Fiddle



P.O. BOX 1448, SAN LUIS OBISPO, CA 93401

## CALLER RECEIVES AWARD

Each year the Tennessee Recreation and Park Society honors individuals who have contributed to the success of recreation programs in the state. Caller Fred "Choo-Choo" Goodner of Athens, Tennessee, was chosen as the recipient of a Citation for outstanding service rendered to the Recreation Department last year. The honor was conferred during the State Convention in Kingsport. Congratulations to Fred for his dedication and hard work!

## RISING COSTS AFFECT RECORDS

The small labels in the recording industry (and this includes all of the dance labels) are now caught in the middle of the current shortages and in some cases their very existence is threatened. The large commercial record pressing plants have dropped all accounts not pressing more than 10,000 records at a time (the average dance record sales is under 3,000) and this has forced the producers of dance records to have their pressings done in custom record pressing plants where the prices

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*Meg Simkins*

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are from 25% to 50% higher. To compound the situation, the energy shortage has produced a substantial decrease in the amount of vinyl available for records, many of the custom pressing plants are unable to take new customers and when they do, they ask even higher prices. We have reports that at least two labels have not as yet found a place to get their records pressed.

Add to this the increasing costs of paper products including record sleeves, record labels, instruction sheets, and packing mate-

rials and it becomes quite evident that a price increase in the dance record field is not too far off.

For the next few months it might be wise to carefully check out record availability before selecting a "dance-of-the-month."

## PARLEZ-VOUS FRANCAIS?

In the previous installment of this history of The Lancers, there appeared a paragraph written in French. We thought that those of you who are French buffs might like to compare your translation with our version. Per-

## THE RED RIVER COMMUNITY HOUSE PRESENTS

### THE FIRST ANNUAL TRAIL-IN

## SQUARE & ROUND DANCE FESTIVAL

JUNE 20, 21, 22, 1974



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Red River, New Mexico



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Guest Caller



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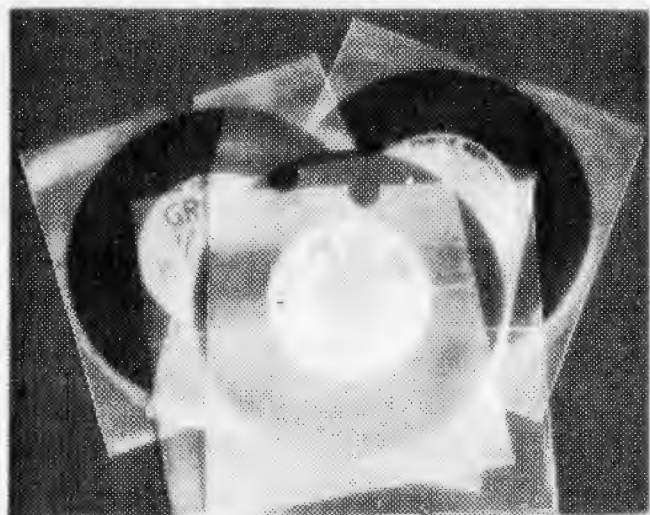
#### Accommodations:

Red River, New Mexico, is a full sized town with hundreds of local motel, hotel, cabin and camping facilities available. Also, within the city are numerous restaurants and food markets, all within easy walking distance.

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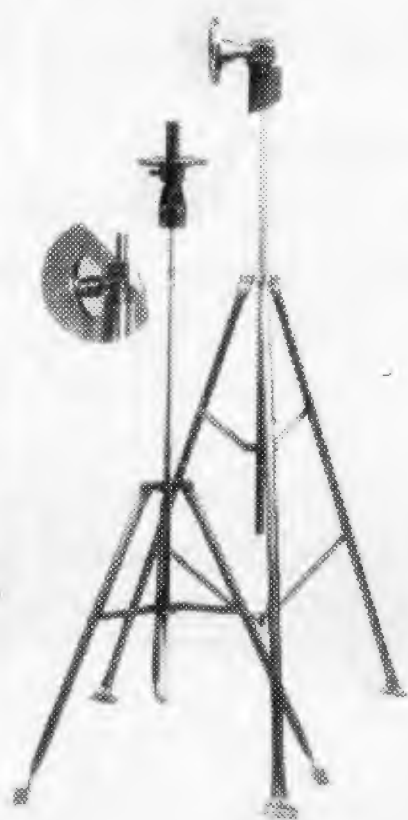
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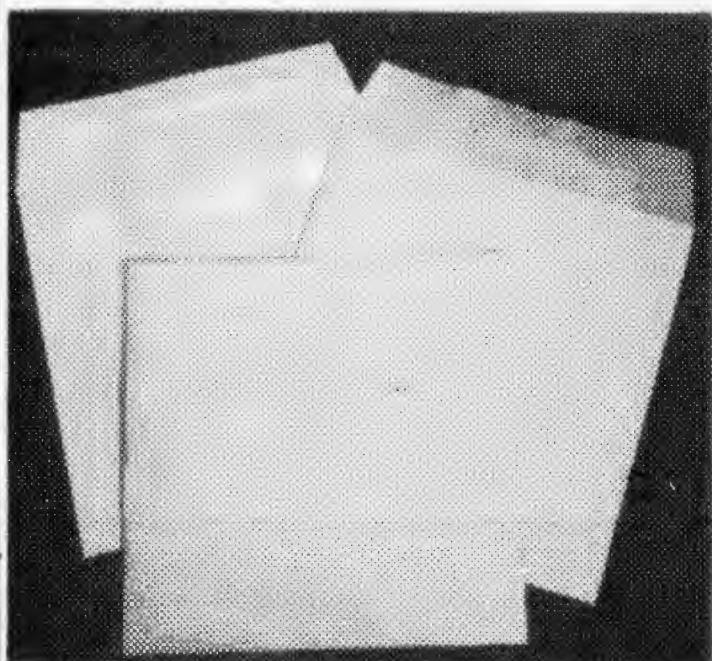
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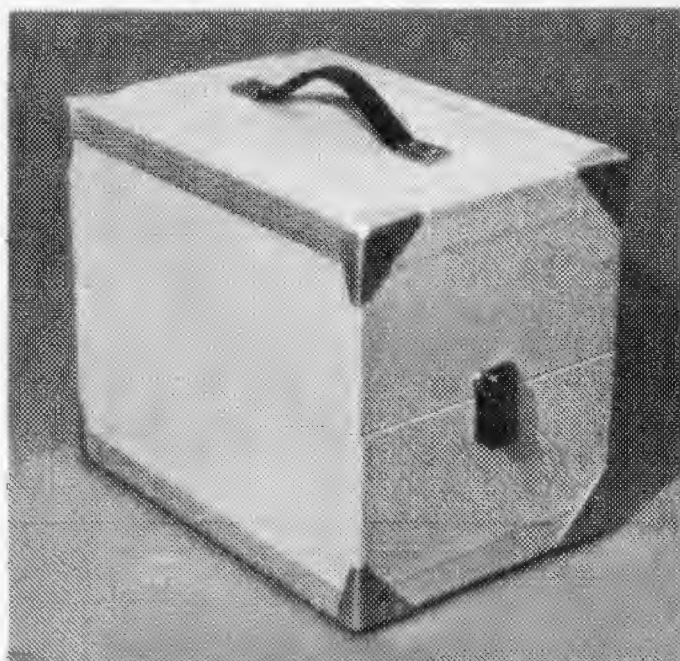
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Vaughn  
Parrish



Ray  
Smith

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**We plan to retire after the 1975 season—So you've just two more summers to make it there.**

**For further information write Paul J. Kermiet, Rte. #5, Golden, Colorado 80401**



Chuck  
Bryant



Al  
Oksness

haps natives of France or dyed-in-the-wool French scholars will come up with a slight difference in the translation but this is the general meaning.

G. Desrat in his "Dictionary of the Dance" says: "Lancers (Quadrilles of) The quadrille of the lancers is of English origin and was introduced into France about 1868. From its introduction into the salons, it captured the enthusiasm of all the dancers and the tune of the fifth figure became so popular that the sound of the organ literally took possession of

their senses. Its popularity and its success recalled that of the polka at its introduction in 1844."

### **COLLEGE ANYONE??**

The Overseas Dancers say, "Yes!" The 12th Annual Reunion of Overseas Dancers is to be held at Oberlin College, Oberlin, Ohio, on August 7, 8, 9, 10, 1974. If you've belonged to and danced with a club outside the continental limits of the United States, you're qualified to attend, renew old friendships and make new friends. Dancing facilities will accom-

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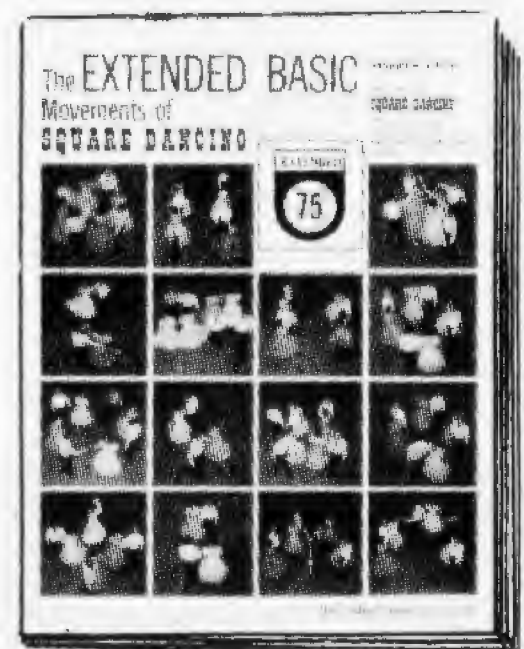
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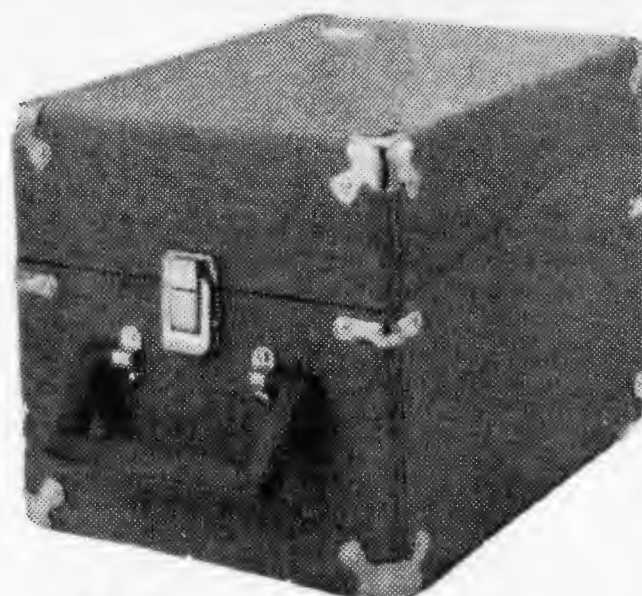
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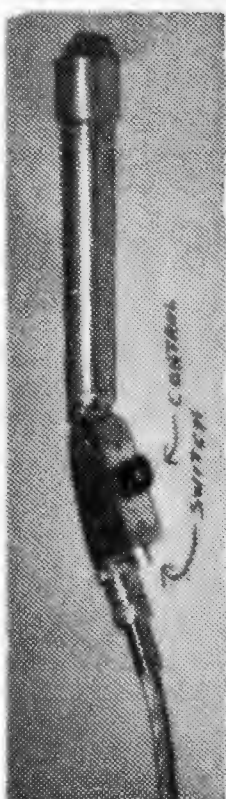
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- 1976 — Good Old You Know Who  
 Caller: Bob Fisk, Flip Inst.
- 1975 — Tequila, Al & Jean Gordon  
 City Lights, Elmer & Pauline Alford, Round Dances
- 1974 — Blue Birds Singing  
 Caller: Jerry Helt, Flip Inst.

- 1973 — Good Old Days  
 Caller: Johnny Wykoff, Flip Inst.
- 1972 — Somewhere My Love  
 Caller: Bob Rust, Flip Inst.

### BOGAN

- 1256 — The Last Blues Song  
 Caller: Lem Gravelle, Flip Inst.
- 1255 — Sweet Maria  
 Caller: Wayne Baldwin, Flip Inst.
- 1254 — Remember Me  
 Caller: Skip Stanley, Flip Inst.

### DANCE RANCH

- 624 — Rosie  
 Caller: Barry Medford
- 623 — I'll Always Thank You For The Sunshine, Caller: Frank Lane, Flip Inst.
- 622 — Red Rubber Ball  
 Caller: Ron Schneider, Flip Inst.
- 621 — Sweet Gypsy Rose  
 Caller: Ron Schneider, Flip Inst.

### ROCKIN' "A"

- 1361 — Hee Haw  
 Caller: Dave King, Flip Inst.
- 1360 — City of New Orleans  
 Caller: Bob Arnold, Flip Inst.

### LORE

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- 1142 — Keep On Truckin'  
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- 2363 — Humpty Dumpty Heart  
 Caller: Rocky Strickland, Flip Inst.
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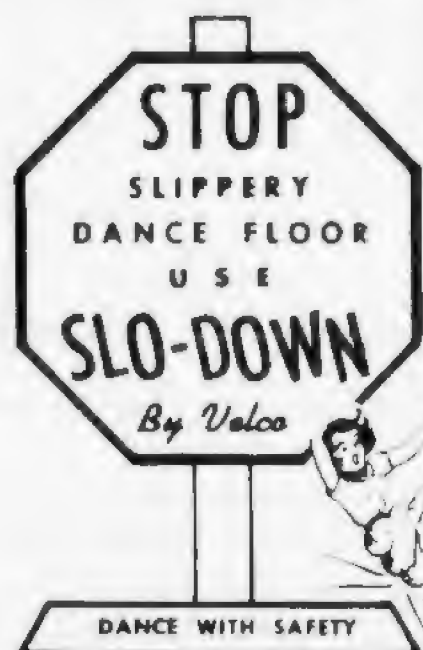
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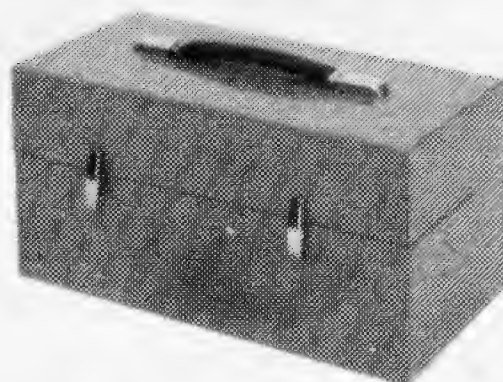
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Facilities include dormitories, with meals served cafeteria style in the main dining room, reserved exclusively for the participants. A limited amount of space is available on campus for recreational vehicles and campers will find facilities at a nearby State Park as well as private campgrounds. An excellent turnpike and interstate highway network provides easy access to the college. Dancers arriving by plane will land at Cleveland (Ohio) Hopkins Airport.

John "Will" and Lil Bryant are chairing the event and will be happy to provide additional information. You may write them at 1915 West Erie Avenue, Lorain, Ohio 44052.

## TEX HENCERLING

For many years a strong leader in square dancing, past president of the European Square Dance Leaders Association and founder of the Overseas Square Dance Reunions, Tex Hencerling passed away in Victoria, Texas, January 16, 1974. Featured as "Caller of the Month" in a previous issue of this magazine and spotlighted in the April, 1960 issue, Tex was also featured on a SIO record "See The U.S.A." We join square dancers everywhere in extending our condolences to Dorothy Hencerling (Box 242, Route 2, Goliad, Texas 77963) and to their children.

## CALLERS ASSOCIATION VIEWS ON TODAY'S DANCING

In their monthly newsletter, "Where to Dance," Monterey Bay Area Callers Association in California has this to say:

"Great concern has been expressed . . .

**SQUARE TUNES**  
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"Jessie James"/

"Foggy Mt. Breakdown"



P10-117

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P10-115

"WHAT'S YOUR MAMA'S  
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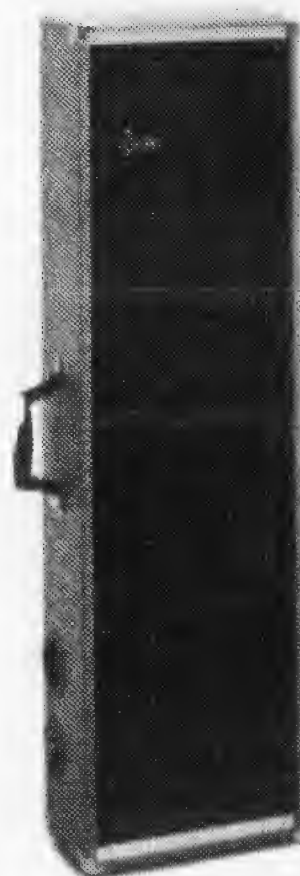
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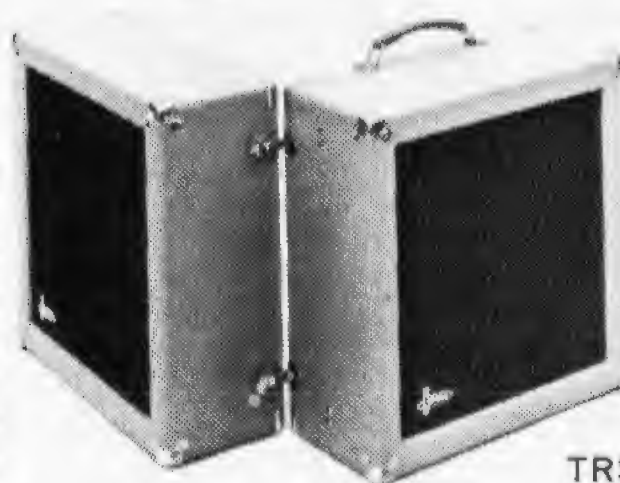
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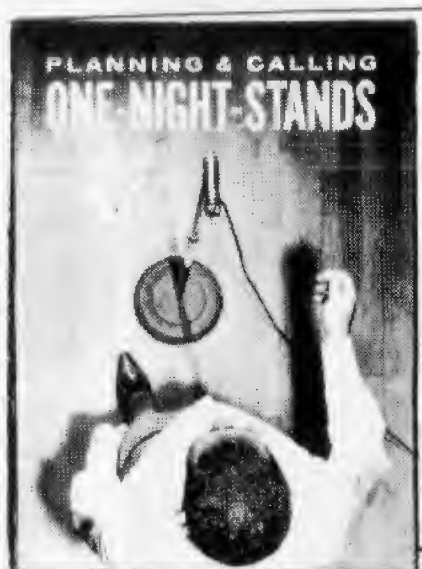
This invaluable 32-page Handbook, eight chapters with many illustrations, covers every phase of conducting a One-Night-Stand, including 35 dances using only the simplest Basics. A MUST for every Callers' library.

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about the 'acrobatics' and extraneous fancy movements many of our square dancers are using today and especially among the teenage dancers.

"Dancers, this association is asking your help in returning square dancing to the enjoyable smooth dance it should be. They point out some of the several side effects that many dancers may have overlooked.

"These 'acrobatics' tend to confuse the newer dancers and cause them to stick together. The same actions tend to make the newer dancers think that this is what is to be done and how are they ever going to be smooth, accomplished club dancers if you don't show them by example? These actions tend to offend the older dancers and those who cannot do them because of reasons of health. They are usually awkward and hazardous, delaying the execution of calls and confusing the caller.

"The callers feel that these side effects outweigh the enjoyment of these extraneous movements which are extra twirls and turns on a square thru, two couples swapping and swinging in the center while the other two couples are promenading on the outside, the Swiss body swing and the two-hand swing on a do sa do. There are many other weird things that dancers do which make the dancing unattractive to the rest of the square and the sooner that dancers realize this is not adding to the dance, the better off they will be.

"One thing that the callers ask is that you do only what they call. You were taught the basic movements properly during the beginner class sessions and they ask that you do them properly now that you are the example the newer dancers are watching. In the end you will be the winner because of the smoother,

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more enjoyable dancing every time you square up.

"It is very important that you keep in mind that you are DANCING whenever you get together for a square dance session."

**(BEING A GOOD LEADER, from page 21)**

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patient with them. He listens to them. He is courteous and kind. He knows the value of a smile and the importance of trying to remember names. He can respect other people's opinions even when he disagrees with them. He tries to understand their viewpoint. He can discuss without arguing; he can show appreciation for another's worth.

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After seven days if you aren't convinced that this method can do the job for you, wrap up the book or tape and return it to me. I'll refund your money, plus postage—no questions asked.



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expand his views. Spending time by himself and learning to enjoy it allows him to respond to life. Walking reminds him to love the simple things. Thinking and praying teaches him to look deeply for answers. He learns to turn defeats into victories.

What has this to do with square dancing? Square dancing has so much to offer that is filled with joy, with expression, with communication, with answers to many of the problems heaped upon people today. Learning to be a good leader is really learning to be a good person. Taking time to bring these qual-

ities into square dancing will strengthen the activity and its future.

**(WORLD, continued from page 35)**

separate dance for new or inexperienced dancers, will be running concurrent with the main dance on Saturday evening. For further information contact Jim and Marcella Whipple, Box 154, Jetmore, Kansas 67854.

### Virginia

The city of Norfolk's 21st Annual International Azalea Festival April 23 to 28, sponsored by the Chamber of Commerce, will highlight its 5th Azalea Festival Square Dance on

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April 26 at the Norfolk Scope Convention and Cultural Center. This festival is a tribute to NATO. Featured caller in charge of the dancing will be Louis Calhoun, with Ray and Bea Dowdy on rounds.

### Georgia

The 6th Annual Ruy Camp Dance will be held March 23 at the Southeastern Fairground Administration Building in Atlanta. Sponsored by the Atlanta Area Callers' Association, the program will include Round, Square and Clogging Workshops, a Grand March and a Grand Ball. There will be ample

parking and camper space with security guards in attendance and all proceeds go to Our Lady of Perpetual Help Cancer Home.

### TOP TEN ROUNDS

Heading the list of Top Ten Round Dances on the January Buckeye Poll is Sugarfoot. The balance include Butterfly, Whistling, Take One Step, Beautiful River, Getting to Know You, All I Need is You, Autumn Leaves, Stardust and Arms of Love. Butterfly was also on the Top Ten list one year ago. Congratulations to the Buckeye Poll on the start of its ninth year!



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

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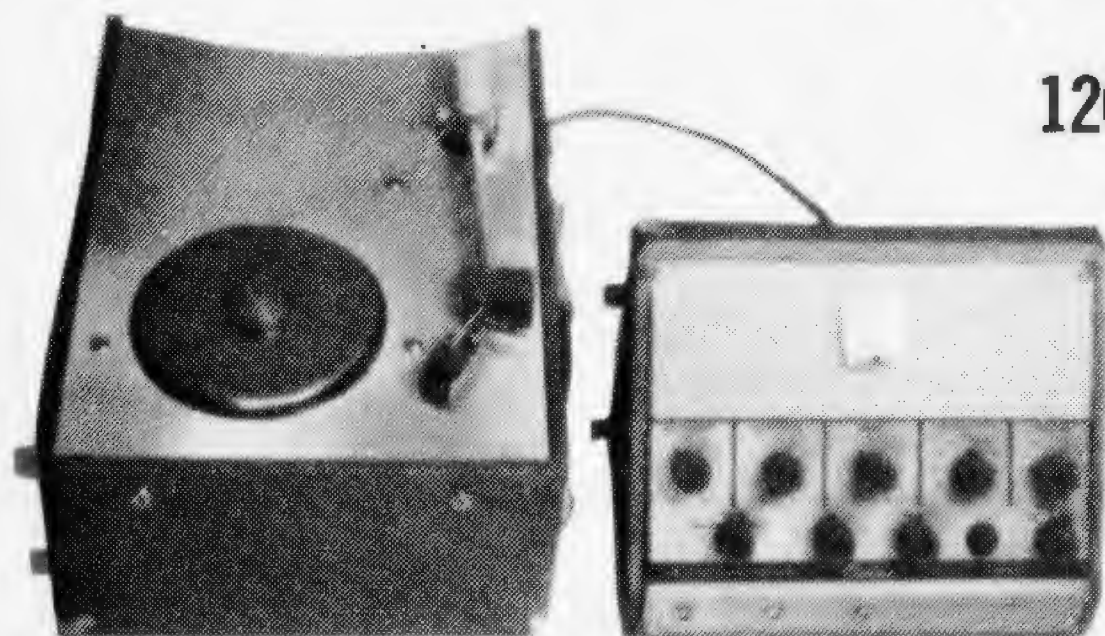
# fashion feature



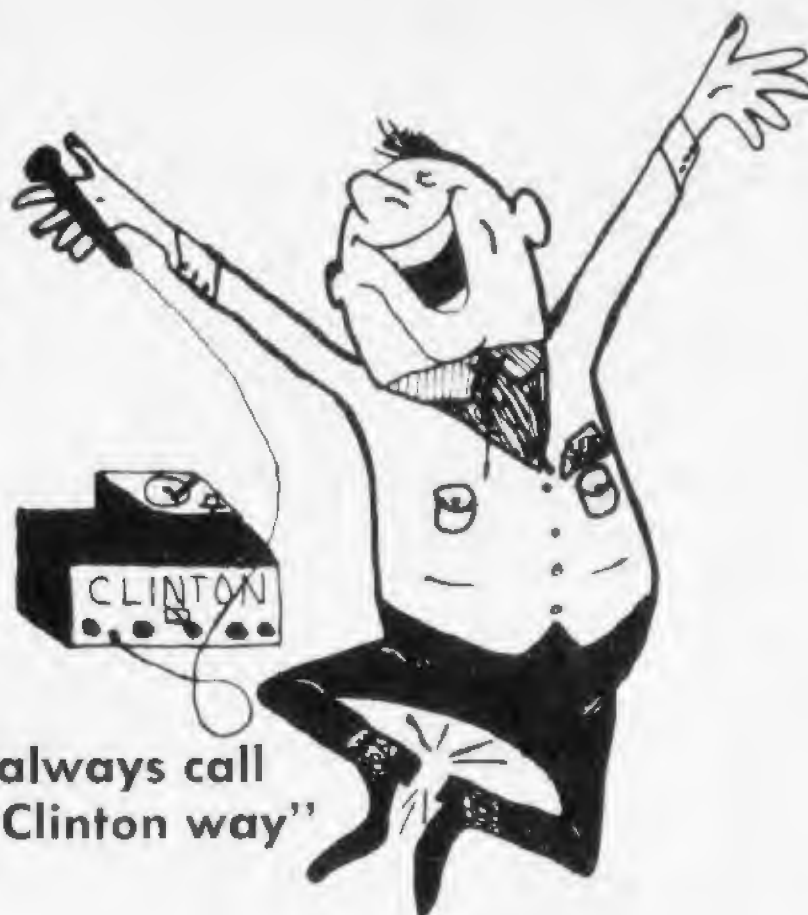
Elma Davis of Pacific Grove, California, selected a solid color, teal blue, and allowed the collar trim to be the focal point. A wide embroidery in shades of blue, rose, lavender, orange, yellow and green border the square neck. One deep ruffle is used on the gathered skirt and tiny puffed sleeves on the bodice. Of synthetic fabric, it is easy to care for.



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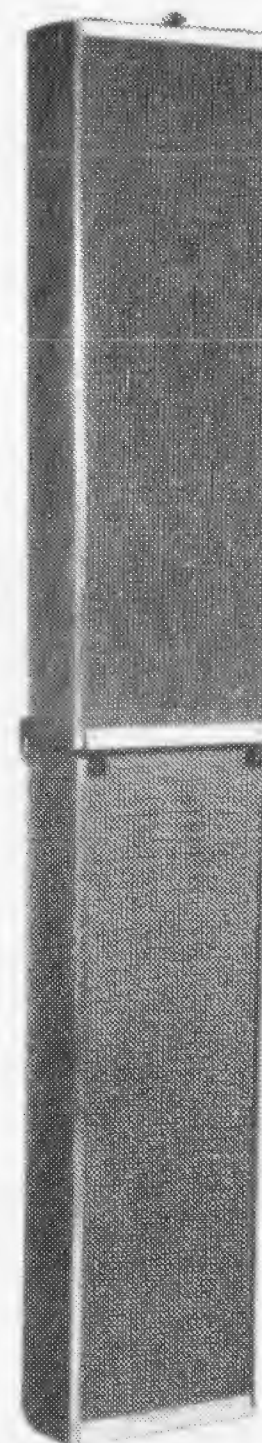
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